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GEORGE FLISON.

THE MATINEE GIRL.



THE Matinee Girl presents these lines, which she borrowed from the dressing-room of a popular American star last week, as a New Year's gift to the profession. Memorize them and make them your traveling companions. Get them grown into an inseparable part of your creed of life. I don't know who wrote them, but whoever he be is a benefactor of his race:

Keep a-go! if
If you strike a thorn or rose.
Keep a-go! if
If it hails or if it snows.
Keep a-go! if
Talent no use to it and while
When the fish ain't on your line,
Bait your hook an' keep on tryin'—
Keep a-go!
When the weather kills your crop.
Keep a-go!
When you tumble from the ton.
Keep a-go!
"Spose you're out of every dime?
Goddie! broke ain't any crime;
Tell the world you're feelin' prime.
Keep a-go!
When it looks like all is up.
Keep a-go!
Drain the sweetness from the cup.
Keep a-go!
See the wild birds on the wing!
Hear the bells that sweetly ring!
When you feel like singin' stang!
Keep a-go!

It gave me an attack of the creeps to read this in a letter from one of the gayest natured and sunniest souled women on the stage:

"This is the hotel where poor, tired Clara Bloodgood went to sleep—in the suite right under this one. Last night I awoke toward dawn oppressed by something that had troubled me, and somehow I thought of her. And I tried to get her to come up just this one flight and tell me the Answer. But, though I stared straight ahead, and called coaxingly to her and waited, she couldn't or wouldn't come. I am afraid we all have to find the Answer for ourselves."

A rose-faced girl with sweet eyes and red-gold hair and a smile that convinces you that you were mistaken when you thought the old world a lame affair, has slipped into the parts in Nat Goodwin's repertoire of plays once filled by his dusky-eyed sister-in-law, Gertrude Elliott. Miss Elliott has become co-star with her husband, John Forbes-Robertson, and Mr. Goodwin predicts that Rene Kelly, the English girl with a dash of French somewhere on the family escutcheon, will be a star, too, in three years.

She plays Georgia Chapin, the American girl, in *An American Citizen*, Warner in *When We Were Twenty-one*, and Emily Radburn in *In Missouri*, and in the new play, *The Easterner*, which George Broadhurst has written for Mr. Goodwin, Miss Kelly, who has been on the stage but a year, is to have that which all professionals spell with large caps, her C-H-A-N-C-E.

When, on the opening night of *The Jesters*, an audience of the sort that Maude Adams always has, made up of one part fashionable folk, one part plain folk who seldom go to the theatre, but always take the whole family to see Maude Adams in every new play, and one part critical folk who note the "growth of Miss Adams" as they measure the upspringing of their offspring, a small woman, who might have sat to Channing Pollock as model for the title of his play, *The Little Gray Lady*, sat in the body of the house in a seat which she had purchased.

She was so attentive that at periods in the play when others applaud she quite forgot to clap the small, nervous hands that lay crossed in her lap. She watched carefully the work of every player, but it was when the star appeared that the small figure straightened and the nervousness became more visible.

Miss Adams recited the verses, "My Name is Chicot," and while the audience buzzed polite approval the little woman sat silent. Miss Adams in the impassioned tones of a mimic lover repeated her answer to her fair one's question, "What is Love?" "Love is a gift from hell, an evil from above," began the actress, and the little woman in the audience stirred uneasily.

"A little indistinct," she murmured, anxiously.

When Maude Adams took her nineteenth curtain call and turned her small, eager face searchingly toward the gallery, as though looking for a face that she should know among the indistinct ovals there, the small woman fluttered a bit, for a friend had whispered, "She is looking for you."

"I have only seen the opening of three of her plays," said the interested and mysterious auditor, "The Little Minister and *Romeo and Juliet* and this. When she made her debut in *L'Aiglon* I walked around and around the block of the Knickerbocker Theatre, until the performance was over. She didn't want me to see it. She said it would make her more nervous to know that I was in front. And on the first night of *Quality Street* and *The Little Sister* of Jose I was out of town, playing. So this is only the third of her first nights I have seen."

The audience struggled into its wraps and thronged in a well-bred jumble through the

aisles and halted in the lobby to exchange admiring opinions. A white-haired, florid-faced man said: "I am going to my club to make the fellows drink to the most beloved American actress. There may be greater, but there are none we carry more constantly in our hearts." The small woman listened, with shining eyes. A tall man stooped to whisper: "Does all this please you?"

"It is very beautiful," answered the woman, and the man saw that the eyes were no longer shining, but moist. So the woman, but the actress, offered a weary toned amendment, "but ephemeral."

The woman was Maude Adams' mother.

As he travels, Max Figman talks, chiefly about how much he prefers comedy—he is playing in *The Man on the Box*—to *Ibsen*.

"If I succeeded in interpreting such characters as *Ibsen* chose to create, and with which my personal sympathies had nothing in common, it was merely because I studied hard, worked hard and strove to comprehend them as they were conceived by the dreadful Norse through the blue smoke of his big, black pipe—assuming that *Ibsen* smoked. I don't care for *Ibsen*. His characters are big but hazy; strong but unpleasant; interesting but morbid. I have but little sympathy with them."

It must have been the weather that made people ill-natured last week. A man who sat behind me at the matinee of *The House of a Thousand Candles* grunted: "There may have been a thousand candles but they're most all out." And his brother snorted back his opinion of the personal pulchritude of one of the actors: "His face is a cross between Arthur Forrest and Harry Thaw."

Grace Livingston Furniss, in a generous mood, donated the best line in *Funabashi*. It is Alice Fisher's speech about women's rights, ending: "And what man could write 'Three Weeks' without getting ten days?"

THE MATINEE GIRL.

REFLECTIONS.

Anne Warner is arranging for a dramatization of one of her "Susan Clegg" stories for the use of May Robson when the Rejuvenation of Aunt Mary has served its time.

Little May Barton is playing *Tottles* in the number two Peter Pan company.

Lella Grace Smith, an aspiring society amateur of Springfield, Mo., recently joined the Under Southern Skies company, and is playing the role of the love sick girl with success.

George Edwards is planning to bring his entire company from the Gaiety Theatre, London, to New York this Spring, to appear in *The Girls of Gottenburg*.

Maurice W. Jencks has leased the new theatre at Sioux Falls, S. D., and will assume the management on Feb. 1. For the present all business will be conducted through Mr. Jencks' Yankton office.

Theatrical managers of Missouri and Kansas met at the Willis Wood Theatre, Kansas City, recently to discuss the question of suppressing piracy and the matter of co-operation with the recently organized National Association of Producing Managers.

Miss E. Bury-Palliser, daughter of Madame Bluet-Michon, and formerly instructor in the School of Dramatic Art in London, is in New York, giving private lessons in dancing and deportment, for both society and the stage. She pays especial attention to the art of walking and sitting. She and her mother directed the staging of D'Oyly Carte's production of *Utopia*.

Edwin A. Well, who has been Eastern representative for John Cart, has resigned that position to devote his time to a number of enterprises of his own.

The Swastika Club of The Mayor of Tokio company gave a banquet in the Persian room at Del Monte, Dallas, Texas, Jan. 6, and a delightful Christmas Eve party at Norfolk, Neb. Many gifts were exchanged. The members consist of the women principals only and are as follows: Ethel Tilton, Jane Griffith, Jennette Mayhew, Virginia Ware, Carra Lee, and Rose Marie Fogarty, Beatrice Deskau, Lilian Phillips, and Violetta Leight.

Malvena Arment, of Lottie Williams' company, while playing at the Columbia Theatre, Chicago, Ill., recently had a number valuable dresses removed from her dressing-room. Although the matter was placed in the hands of the Chicago police nothing satisfactory has been learned.

Maurice Maeterlinck, the Belgian dramatist, has named Alice Kaiser his exclusive agent in disposing of the rights to his various dramas in this country. She has received power of attorney in a letter from the poet under date of Dec. 14.

Negotiations are under way for the presentation of *The Squaw Man* in Paris and Berlin, as well as in London.

J. C. Williamson has arranged for the Australian rights to the American version of *Miss Hook of Holland*.

Edward See has been engaged for the role of Low Ellinger in the Chicago company of *The Witches Hour*. This part was originally assigned to Charles Jackson.

A professional matinee of *The Top o' th' World* was given at the Majestic Theatre Thursday afternoon.

The 150th performance of *The Thief at the Lyceum Theatre* was observed last Thursday night.

Catherine Ashton has been engaged by Edward Waldmann to play Jane in *Dr. Jekyll and Mr. Hyde*.

C. G. Weston, of the Gertrude Ewing company, was married on the stage at Denton, Texas, on Christmas Eve after the performance to Miss Butrick, a non-professional.

Howard Powers, last season manager of Gus Hill's McFadden's Plats company, has been engaged by Mr. Hill as manager of Gay New York for the balance of the season.

One hundred and ten members of the Washington Times staff attended the performance of *Anthony E. Wills'* Western comedy drama, *The Lost Trail*, last Tuesday night at the Majestic Theatre, Washington.

Miss Gusdie West and Joseph Dillon have joined Our Friend Fritz for the balance of the season.

Le Roy E. Sumner, who is being starred in *Billy the Kid*, was thrown from his horse at Traverse City, Mich., recently, and had his foot badly crushed. He continued playing his role, however, without permitting his audiences to see any evidences of his suffering.

Leslie Harris, an English "entertainer at the piano," made his first appearance in America at the Hudson Theatre on the afternoon of Jan. 14. A large audience found much of interest in his performance.

The first American performance of Paul Potter's adaptation of the French farce, *Twenty Days in the Shade*, by Hennequin and Veber, was given at the Hyperion Theatre, New Haven, on Jan. 15.

Sam Bernard in *Nearly a Hero* will open at the Lyric Theatre, Philadelphia, on Feb. 3, and later will come to the Casino, New York, for a run. Ethel Levey and Marlon Carson will be prominent in the company.

Albert Brighton has closed with *The Scout's Revenge*, with which he has been featured, and is rehearsing with Charles E. Blancy's *Curse of Brink*. He will play the juvenile lead and direct the stage.

AUSTRALIAN THEATRICALS.

Old Plays Make Way for New—Pantomimes Make Record—Melba Gives Concerts—News.

(Special Correspondence of THE MIRROR.)

SYDNEY, N. S. W., Dec. 4.—J. C. Williamson's production of *The Blue Moon*, after a good run at Her Majesty's Theatre, has made way for *Lady Madcap*, which is proving a very acceptable bill. The *Blue Moon* company goes to New Zealand at the close of the present Sydney season, and its place here will be taken by *The Girls of Gottenburg*, which has enjoyed a long and successful visit to Melbourne.

Brewster's Millions is now in its last nights at the Theatre Royal, where the comedy has made a marked success. Special mention is due to the excellent acting of Thomas Kingston in the title role. Mrs. Robert Brough made a welcome return to the stage in this play. John Gladys's Honour, Alfred Sutro's new comedy drama, will be produced when Brewster's Millions is withdrawn, and will run until Dec. 14, when the musical dream play, *Blue Bell in Fairyland*, by Seymour Hicks and Walter Langtry, will be put on for the first time in Australia.

At the Criterion Theatre William Anderson's Dramatic company has been appearing in a new play from the pen of the Australian dramatist, George Darrell, entitled *The Land of Gold*. This play, which is full of Australian sensational incident, has been well received. Anderson will stage a children's pantomime at the Criterion during the Christmas holidays, and rehearsals have been in full swing for a long while.

The Palace Theatre is occupied by Carter, the magician, assisted by Abigail Price and Allan Shaw, and the various tricks and illusions have been well received.

Johnny F. Sheridan ("Widow O'Brien") has returned to Sydney after an absence of twenty-seven years, during which time he has repeatedly toured New Zealand and the Australian States. In conjunction with William Anderson he will produce a Christmas pantomime at the Palace. The book, forwarded to him from London by his erstwhile partner, Frank Wetherby, is a *Drury Lane* version of the ever green *Cinderella*, and has already been produced in Westralia. The cast at the Palace will include, besides Sheridan, who will appear as the Baroness, Heba Barlow, Percy Denton, Roland Watts-Rhipples and Marie Eaton. Sheridan's recent purchases include *The Chorus Girl* and *The Girl from Venus*.

Harry Richards is back in Sydney after a pleasant but busy tour of Europe, and has been seen at his various Australian theatres as good as as of yore. The present bill of his Sydney Tivoli includes *The Fire Whiteleys*, Henri Alexander, La Sylphe, Seely and West, Clarence Tisdale, Tom Dawson and Arthur Croxon and Rhodessa.

James Brennan's National Amphitheatre continues to present a good vaudeville bill, including at present Victor Loydall, lately of the Mother Goose company, Vers Ferrace and Mounier and Frans.

Dis. Humphrey, who toured Australia recently with Charles Waldron and *The Squaw Man*, has been re-engaged by J. C. Williamson and will appear in the leading part of the forthcoming production of *The Scarlet Pimpernel*. A. E. Greenaway has returned from South Africa and will appear in the same piece.

J. C. Williamson's Melbourne pantomime of *Humpty Dumpty* will include Harry Phydora, Harry Shine, Queen and Le Brun and Florence Young, all of whom contributed to the success of *Madame Goose*, a pantomime whose success far outstrips any yet presented in the antipodes. Bert Gilbert and Edward Barton were specially engaged by Williamson in London for this production. The former previously visited Australia with Ada Reeve when they were great favorites. Frank Thornton will shortly start on his sixth Australian tour, which will be under the direction of Edwin Geach and will cover forty-four weeks. His repertoire will include *When Knights Were Bold*.

Herbert Flemming and Beatrice Day will inaugurate their second Australian tour in Melbourne, where they are due to open on Boxing Night in *Olivia*. Other plays to be produced include *Simple Simon*, Harry Doyle's *Best Cure* and *The Red Lamp*.

The Willoughby-Ward company, headed by Grace Palotta and Hugh Ward, will play season in Western Australia, where they will disband on Jan. 17, the majority of the members returning to London.

George Munro's Grand Opera company is disbanded, and the principals, with the exception of those who are settling in Australia, are returning to Europe.

Madame Melba, whose present visit to Australia was originally intended to be an unprofessional one, has been prevailed on to give two concerts in Sydney and Melbourne. The Melbourne concert was a tremendous success in every respect, advance bookings beating all previous records. The two Sydney concerts are to be held on Dec. 10. Melba leaves Australia in February next, and is due in Paris in April for a season of grand opera, and in London in May, when she will appear for the first time in *La Tosca* and later in the year she goes to America under Hammerstein's management. It is the diva's expressed intention to return to her native country in about three years' time with a grand opera company.

T. J. West is back again in Sydney and is showing his pictures at the Glaciarium.

George Darrell, the author of *The Land of Gold*, recently produced at the Sydney Criterion, a comedy record as playwright and actor, having written and produced in America and Australia twenty-three original plays and ten dramatizations, in practically all of which he has played the leading role. He will be remembered by many on your side as a prominent member of Fanny Davenport's company. After a tour of Australasia he returns to London, where he is already booked to reappear.

Herr Emil Greder and Frau Greder, late of Munro's Grand Opera company, have decided to settle in Sydney, where they intend to open an operatic school on the lines of the continental schools. Herr Greder in 1904 visited America, appearing under Corried at the Metropolitan Opera House in New York as first baritone, and remaining there for eighteen months.

Andrew Mack has been touring Victoria, South and West Australia, and leaves for Europe and America at the close of the present year.

Seymour Hicks and Gunn's Dramatic company has been enjoying a season of marked success in Melbourne with *The Midnight Wedding*. The company includes Harcourt Beatty, Gordon Mervale, Madge McIntosh and Max Condon.

E. NEWTON DAILY.

THE RIVALS PERFORMED.

On last Tuesday evening, Jan. 14, at the College Hall, 549 West 15th Street, the Washington Heights School of Music and Dramatic Art gave a performance of *The Rivals* to an audience of about 300 persons. The comedy was given under the direction of Mrs. Jessie Brown Crammette, who, with J. Woodman Rabbitt, took parts in the play, and with their skillful and finished renditions made the evening a delightful one.

The cast was as follows: Fag, Thomas F. Nolan; Lydia Languish, Dorothy See; Lucy, Maude Vinton; Mrs. Malaprop, Jessie Brown Rabbitt; Sir Anthony Absolute, J. Woodman Rabbitt; Capt. Jack Absolute, Albert H. Wagner; Rob Acres, Crittenden Wood; Sir Lucius O'Trigger, Spencer Barringer; and David, William Hauman. Robert Burkholder gave selections on the violin. He was ably accompanied on the piano by Malcolm Clegg-Mayner.

THE PRIARS' NEXT DINNER.

The Priars' dinner to Augustus Thomas will take place at the Hotel Astor on next Friday evening, Jan. 23. William Jennings Bryan, Governor Fink of Missouri, United States Senators Warner and Stone and Chicago States are expected to be present. Part of the Voice Symphony Orchestra will supply music, and Jack Harned, Eugene Presbury, Charles Ross, George Egan, Donald Brian and perhaps Simon Ford will help at the entertainment.

BOOKS AND MAGAZINES.

THE REPRODUCTION OF AUNT MARY, by Anne Warner. Boston: Little, Brown and Company.

This is a new edition of Miss Warner's story, containing pictures from the play in which May



Robson is impersonating Aunt Mary. Several of the drawings from the original edition also appear, incongruous in association with the photographs. The story attracted attention when first published in a popular magazine, and later in book form, and now has an added interest in connection with the stage representation. The play and the book will each profit by the advertising of the other.

THE WOMAN IN THE RAIN AND OTHER POEMS, By Arthur Stringer. Boston: Little, Brown and Company.

"The Woman in the Rain, and Other Poems," is a handsome, cloth-bound volume of 254 pages, containing a collection of poems by this well-known author that have been published in various periodicals. The reader cannot help but be impressed with the clarity and beauty of imagery in the verse of Mr. Stringer; especially is this to be noticed in "The Woman in the Rain." This poem alone should place the author high up in the ranks of minor poets, if it be not great enough to lift him beyond this category. For want of a better comparison, the poem may be likened to Edwin Markham's "The Man with a Hoe," though Mr. Stringer has found a greater and a more intimate subject for his singing. In selection of words, as well as in the pure technique of versification, Mr. Stringer has here set himself a standard far above the average of modern poetry. The poem cannot be quoted at length, but some extracts may be given. The opening lines indicate the setting:

In God's unceasing rain
It sits and waits.
This huddled heap of rags and aching bones,
This shivering thing of mud and misery,
That holds all comfort in its aching bones,
The embittered lives of men.

The author then describes the woman's position in relation to society; her fall from a once sought after beauty, to the creature of the streets, and in unusually strong verse, tells of her lost opportunities and the cost of her pleasure.

Another poem in blank verse of some two hundred lines, "The Passing of Aphrodite," contains a wealth of poetic imagery put into the speech of Hephestus. There are besides these seventy-three other poems, some only quatrains, that show the versatility of the author.

The volume also contains a drama, *Sappho in Leucadia*, in blank verse, in four acts. The play, which is a masterpiece of stately diction and rich in conception, deals with the Lesbian poetess' love for Phaon, who is characterized as a high-spirited sailor. In the last act Sappho's love grows cold and Phaon tries in vain to re-awaken it. Sappho says:

It is too late: the wine of life is spilt.
The shadow of our youth has flown away,
And all the summer vanishes.

In the last scene Phaon embraces her. Sappho's hand comes in contact with his dagger, with which she stabs him. Sappho then loses into the sea. A prefatory note explains that *Sappho in Leucadia* in shorter form was first published in London four years ago. In the same year *Aunt Mary's Magazine* printed certain parts of the play, which here is enlarged and printed in its entirety. Mr. Stringer's changing facility is remarkable, as is shown by the variety of his work, which always has distinct value.

ABRAHAM LINCOLN, by Robert Ingersoll; New York: John Lane Company.

"Abraham Lincoln," by Robert G. Ingersoll, is a philosophical, eulogistic review of Lincoln's life, written in the author's well-known flowery style. The book will be appreciated by the admirers of Colonel Ingersoll as well as by the admirers of Lincoln. A half-tone of Lincoln is printed on the frontispiece. It is nicely bound and contains 160 pages.

WHO'S WHO; London: Adam and Charles Black; New York: The Macmillan Company.

"Who's Who" for 1908 has just been issued by the Macmillan Company. This is the sixtieth year of issue of this biographical dictionary. It contains 2640 pages of biographical sketches of prominent persons.

TAMMAY, by Mary K. Brewster. The Everett Press, Boston.

"Tammay" is the title of a little book of thirty-nine pages, being the story of a water spout. The story is beautifully written and can be read with interest by any one who possesses and is fond of such pets. The history of Tammay's existence is given from the time he comes into the possession of his owner up to his death. The story is written in a philosophical, dreamy mood and makes an unusually pleasing half-hour's reading.

The Theatre Magazine begins the new year with a splendid number. A strikingly illustrated article is devoted to actresses who own their own automobiles, the writer giving an interesting account of long journeys made in their cars by some of the leading theatrical stars. Another important feature is a description of the theatres of London, likewise profusely illustrated with photographs. This article gives a view of the royal box occupied by King Edward when he goes to the play. Arnold Daly tells of his early stage beginnings, and there is an article describing the personality and the work of William J. Locke, the novelist and dramatist. An interesting article is contributed by a woman writer on the subject, "The Psychology of Stage Clothes." Other articles describe the art of Maurice Renaud, the famous singer, and there is an account of operatic novelties which are to be heard at both opera houses this season.

GEORGE ALISON.

On the first page this week is an excellent portrait of George Alison as Prince Karl Heinrich in *Old Heidelberg*, one of his most successful stock leading men, and in which he pictured both the boisterous marriageman and the intense pathos of the part with rare facility. Between such a part and that of Svengali there is a wide gulf, but Mr. Alison excels in character work, and recently made a strong impression in the latter role. He is now in his second season as leading man of the Winnipeg Stock company, Canada. The surest proof of his popularity and reliability is that he has always been invited to return. Mr. Alison is now considering offers for next season.

REVIEWS OF NEW PLAYS.

MODERN FRENCH AND ANCIENT GERMAN IN LAST WEEK'S OFFERINGS.

Maude Adams—Aroused Enthusiasm in a New Boy Role—The Jesters a Delightful Romantic Play—Goethe's First Masterpieces at the German Theatre—Two Schindler Plays in English Find Favor—Yet Another Thriller.

To be reviewed next week:

IRVING WICHERLY..... Aster
TWENTY DAYS IN THE DESERT..... Savoy
LONDON TOWN..... Circle

Empire—The Jesters.

Play, in four acts, translated from the French by August Engelke by John Raphael. Produced Jan. 15. (Charles Frohman, manager.)

Rene de Chancemar..... Maude Adams
Solange de Montpar..... Mathilde Cotterly
Vulcano..... Gustav von Seyffertitz
Robert de Belmont..... William Lewers
Oliver..... Edwin Holt
Baron..... E. W. Morrison
Hilarus..... Frederic Eric
Jack Pudding..... George Henry Truett
John..... Wallace Jackson
Julian..... Frederick Sanders
Stuart..... L. R. Carleton
Robert..... William H. Chase
Freder..... T. C. Valentine

About a year ago Sarah Bernhardt appeared at her Paris theatre, in this fantastic romance of Zamagora, and made in it one of the greatest successes of her later years. Maude Adams, the personal antithesis of Madame Bernhardt, last week added the role of Rene de Chancemar to the gallery of delightful personages she has brought to life. The play is a simple, shallow, good-humored romance, pretending to no heights of comedy or emotion. It is not difficult to imagine it the libretto of some opera comique, with the music lost. Matter of fact audiences may find no more in it than is supplied by the charm of Miss Adams and the excellent acting of the company, but there is much besides. Humor, kind-heartedness, fantasy, romance, and, in the thought, poetry. The translation into English hexameter, rhymed in couplets is an added grace, in spite of the awkwardness of this form of verse.

Rene de Chancemar and Robert de Belmont, two youths of wealth and title, eager as to by which a woman will be more impressed, wit or

inspired love in the cook if not the maid, discover their identity. But the Baron's pride forbids his giving his daughter to Chincot until better times have come upon the estate. Soon after men appear bringing a heavy chest, with the story that they found it in the Baron's grounds. The Baron believes his tale has come true, and now rich, at once gives his consent to Solange's marriage. The treasure, however, has been sent by Rene, who learned the secret of the chest and instructed his men how to act.

In the first act, on the opening night, Miss Adams was affected and unnatural, with formal gestures, too much like the make-believe scenes in Peter Pan. Throughout the rest of the play her acting showed more strength, more subtle purpose and more sympathetic feeling than any work she has done recently. The defense of a crooked back in the second act, and the story of the bones in the third she delivered exquisitely. The description of love lost in power through the insurmountable difficulty of a woman's making love like a man. The duel with Vulcano she played with a delicate, whimsical humor. One fault, noticeable chiefly in the scene with Solange in the third act, was an audible intaking of breath between phrases that marred her otherwise fine reading.

The supporting company was generally excellent. Consuelo Bailey as Solange had much charm, but lacked the surety given by experience. Her inspirations were painfully audible. Mathilde Cotterly as Nicole, the cook, played the role too broadly, too farcically, to be in key with the comedy. Her work will undoubtedly improve rapidly. Gustav von Seyffertitz, making his first appearance in English as Vulcano, was extremely good. It was easy to overlook his little German accent in seeing him so capably play the blustering, bullying coward. Fred Tyler as the Baron was cold and dignified, as the part demanded. William Lewers as Robert de Belmont (Narcissus) looked the part and acted it gracefully. Edwin Holt made much of the role of Oliver, and his reading was particularly good. E. W. Morrison as Baroco was humorous and a good second to the Vulcano of von Seyffertitz. Frederic Eric as Hilarus, though he had but two short speeches, made the role as prominent as any in the play by his extraordinarily fine reading and his consistent, intelligent acting. George Henry Truett gave to the part of Jack Pudding, the amateur fester, a ludicrous naturalness that made the role doubly amusing. William H. Chase in the small role of Hubert, Rene's servant, acted well. Wallace Jackson, Frederick Sanders and L. R. Carleton as three servants, and T. C. Valentine as a poddler were all satisfactory.

The settings are finely painted and built, the twilight, clouded sky of the third act being particularly pleasing. Costumes are of the middle of the sixteenth century. Miss Adams wears in the first three acts hose, a short doublet of grey and a loose cloak. In the fourth act she wears

usually. In the present version, which Direktor Baumfeld has prepared, there are no less than fifteen scenes, by no means so many as the published play shows. As it is, with all the cutting and rearranging, the time of presentation covers almost four hours. Herr Baumfeld has perfectly formed his task—a difficult one—shy and skillfully. He has even succeeded in producing the effect of continuity. In another respect he has been eminently successful. Never have the patrons of the theatre on Irving Place been treated to so fine a scenic investiture. The out-door sets are beautiful. The costumes and armor, prepared from sketches by the artist Carl Hassmann, add verisimilitude to the pictures of medieval times by their historical accuracy. The entract music is taken from Carl Goldmark's opera, Goetz von Berlichingen, which was produced in 1902.

The play is well worth seeing as a literary curiosity. It scarcely amounts to more than that. Its real place is in the library, not on the stage.

The company did very well, considering the obstacles that had to be overcome. The part of Goetz was taken by Adolf Winds. His old-school methods suited well to the portrayal of the character of the doughty robber-baron. He was best in the scene with von Weisingen, where he reproaches his former friend, now his captive, for his subservience to the Bishop of Bamberg. As von Weisingen, Eugen Burg offered a strong contrast to Herr Winds. As usual, he acted along natural lines and thereby won unanimous critical approval. His death scene made a deep impression. The one performance of the evening that stood out above the rest was that of Hedwig Reicher as that evil genius, fair but satanic, Adelheid von Walldorf. She was beautiful to look upon. One could readily understand why von Weisingen yielded to her wiles, forgetting his troth plighted to Goetz's sister Maria. The scene in which she overcomes his scruples and induces him to remain at the court of the Bishop of Bamberg was perfectly done. Equally as good in another way was her acting in the last act, where her denouncement of terror as she waits for the hand of the Vehmgericht to strike, was positively hair-raising. August Weigert deserves hearty praise for his assumption of the role of Franz. Albertine Cassani made Georg a most attractive boy.

Herkum Opera House—Shenandoah.

An excellent production of Bronson Howard's Shenandoah drew large and appreciative audiences last week. The play was well cast and splendidly mounted. Beatrice Morgan as the high-spirited Gertrude Ellingham gave a remarkably good performance and was especially effective in the scene in which her lover is wounded. John Craig as Colonel West was manly and forceful. William A. Norton as Captain Thornton had a disagreeable role that he handled skillfully, and played with an ease and dash truly commendable. Charles M. Seay won dis-

Giffany desires to marry him, but is opposed through threats of exposure by her father, who is supposed to have committed a crime, compelling her to marry him, and a priest, who is in the place; the pretended priest being a member of the disguise.

The imposition is discovered and the girl goes to the hotel, where she has been waiting for her. At this place Alma Chester, who has been Bennett's mistress in the past, and who he never intends to marry her, is jealous, and with the assistance of her friends, the mock clergyman accomplishes her purpose, such a manner as to throw the girl into the water, where she is rescued by Giffany. In the prison, the villains get their due and Jessie, who has been married to Giffany in the prison, is freed from the stain of guilt which had been unjustly placed upon her by the confession of Alma.

Mildred Hylands as Jessie wins the hearts of her auditors by her very pleasing personality and excellent acting. Ethel Hunt as Alma Chester works hard and plays her part well. Gertrude Claive as No. 51 plays her part with feeling and displays much resourcefulness in her acting. Will Crummins as Herbert Giffany handles his role with skill and is convincing at all times. David Davis as Frank Allen plays with telling effect. Joe Harris as Dick Bennett does complete justice to the character. George Lund as Jack Lytoll is effective. Arthur Hoffman made a favorable impression as the Rev. George Staunton. The part of Kild Harvey was well done by James Caldwell. Cleo Edwards played the part of Nanette satisfactorily. Joseph Daly as Dr. McGilgan was excellent. Ada Nevill as Mrs. Giffany played with credit. She was convincing at all times. The other parts were satisfactorily done.

This week, shadowed by Thra.

Madison Square—Double Bill.

A revival of The Reckoning and the first performance in English of Arthur Schnitzler's one-act satire, Literatur, were given at the Madison Square Theatre on Jan. 15 under the management of Walter N. Lawrence. The English title of the one-act play was given as The Literary Sense, and the translation was made by Charles Harvey Genung. The piece was presented for the first time in this country at the German Theatre on Oct. 29, 1907. The cast of The Literary Sense is as follows:

Clement..... Robert Connors
Gilbert..... Walter D. Greene
Margaret..... Amy Ricard

The play was reviewed in *The Mirror* at the time of its production in German. The English translation retains the excellent qualities of Schnitzler's dialogue, and none of the speeches are omitted. The translator has been overcautious, however, in the German money in American, while retaining the locale of the original and the title of one of the characters. In English, as in German, the comedy is bright and stimulating, and the situations are reminiscent of Bernard Shaw's best comedies. On the opening night the actors appeared to suffer from lack of preparation. Amy Ricard as Margaret, the quondam literateur, seemed to have only a faint idea of what the character represented. An actress capable of recognizing the dividing line between burlesque and reality, and playing along that line, would find unusual opportunities in this role. Walter D. Greene as Gilbert, poet and novelist, was rather too heavy for the part, but in spite of unfamiliarity with the lines, he managed to represent the humorous features of the character. Robert Connors as the Philistine, Clement, was satisfactory in a "feeder" role.

The Reckoning was first produced at the Berkeley Lyceum Theatre on Feb. 12, 1907, and ran for seventy-three performances. The present revival emphasizes the high quality of Schnitzler as a dramatist, and the excellence of Katherine Grey as an emotional actress. The present cast is:

Fritz Sommer..... John S. Robertson
Theodore Kaiser..... Robert Connors
Mittel Schlegel..... Amy Ricard
Christine Weirich..... Katherine Grey
The Baron..... Walter D. Greene
Mrs. Catherine Binder..... Sarah McVicar
Hans Weirich..... George Farren

The acting of Miss Grey, Sarah McVicar and Robert Connors needs no comment, as they repeat, with improvement, their performances of last season. John S. Robertson is effective as Fritz Sommer, and particularly good in the vocal side of his work. Amy Ricard as Mittel indicates the hard philosophy of the character, but not the underlying suffering that the role requires. Walter D. Greene does well in the small part of the Baron, and George Farren is excellent in the sympathetic role of Hans Weirich.

For an example of fine play building and good acting, The Reckoning is to be recommended.

At Other Playhouses.

THALIA—Lottie, the Poor Saleslady, found sympathetic audiences here last week. This week, The Card King of the Coast.

BLANET'S LINCOLN SQUARE—The Hay Boy and His Teddy Bears ended a highly successful engagement here Saturday night. This week the Spencer Stock company begins an indefinite tenancy of this house, presenting The Heart of Maryland as their first offering.

CIRCLE—Yorke and Adams in Playing the Poodles ended their engagement here Saturday night. Last night Kobb and Hill made their first New York appearance in Lonsome Town.

ARROW—Viola Allen in Irene Wycherly replaced The Secret Orchard here last night.

SAVOY—After 479 performances in New York City, or fifty-nine consecutive weeks at one theatre, the run of The Man of the Hour ended last Saturday night. The play was first given here on Oct. 4, 1906. Twenty Days in the Shade, a farce from the French, was produced at this house last night.

WARR—George M. Cohan's musical piece, The Housatonic, attracted large audiences here last week. The cast was as follows: John Tiger, Taylor Williams; Sam Gayland, Harry T. Morry; Andrew Ripley, Andrew O'Neil; Franklin Plusher, Daniel Sullivan; Peter Pincham, James Kearney; Herman Hightberger, Albert Stuart; Boliver Blaby, Jack Moore; Dan Timmons, Dick Moore; Captain Hicks, John Morse; Augustus Wright, Willie Danlay; Mrs. John Tiger, Beale Marlowe; Madeline Tiger, Ida Bart Laurence; Susie Sprighting, Maude Morris; Gerlie Gayland, Adele Irish; Mary, Rose Gliden. This week, Quincy Adams Sawyer.

FOURTH STREET—Since Nellie West Away was a popular attraction here last week. This week, The Bad Boy and His Teddy Bears.

GRAND OPERA HOUSE—Edward Abelen in Brewster's Millions was well received here last week. This week, Mrs. Wiggs of the Cabbage Patch.

NEW STAR—Audiences at this theatre found much to enjoy in Chinatown Charlie last week. This week, The Boy with the Boodle.

YORKVILLE—The Russell Brothers in The Hired Girl's Millions was the attraction here last week. This week, A Child Shall Lead Them.

METROPOLIS—Digby Bell in Shore Acres attracted large crowds here all last week. This week, the Russell Brothers in The Hired Girl's Millions.

DALY'S—The House of a Thousand Candles was withdrawn Friday night, and on Saturday night Paul Armstrong's new play, Society and the Building was presented. A review of this play appears on another page of this week's *Mirror*.

AMERICAN ACADEMY MATINEE.

On Thursday afternoon, Jan. 23, at the Empire Theatre, the American Academy of Dramatic Arts will present for its sixth matinee of the season the following plays: A Marriage, in two acts, by Bjornstjerne Bjornson, and three one-act plays: A Card in Spain, by Grenville Vernon; Joy is Inaugurated, by Madame Emilie de Girardin; and Laura, by Charles J. Bell.



Mrs. Fiske as Rebecca West.

Bruce McRae as John Remor.

Felix Moll as Rector Koll.

MRS. FISKE IN ROSMERHOLM. Act III. Rebecca West's Confession.

physical beauty. Disguised as peddlers, they enter the castle of the debt ridden Baron de Montpre to let young Solange decide. Oliver, the old majordomo, and once in service of Belmont's family, concocts a scheme by which the young man are to apply at the castle as applicants for the position of jester. On an appointed day the prospective fools arrive for a test of their skill. Jack Pudding, a country clown, Hilarus, once a merry fellow but now overburdened with family trouble, and Baroco, a Florentine, first appear, and then come Rene and Robert, now calling themselves Chincot, the hunchback, and Narcissus. Vulcano, chief officer of the Baron's ployboy soldiers, a Florentine and a drunken braggart as well, decides on his fellow countryman, Baroco, as the only likely candidate. But Solange is to have a month to decide. Now, before all this, it is made to appear that the Baron has not paid his servants, but has put them off with stories of a treasure chest buried somewhere in the castle yard.

The month passes and the time arrives for the final contest of the jesters. Solange sets them to improvise on the subject of the winter wind. Hilarus speaks of the terrors of the winter wind, Narcissus of the breeze's love for form, and Jack Pudding cannot speak at all. Then comes Chincot's turn. He tells a story of how the breeze once loved a maiden, and when it came for her found an armed knight carrying her away. This so aroused the breeze that it blew itself into a storm that destroyed forests and castles. For two years it blew around the world, and then returned with never unappeased, to find the maid. And when it found her she was singing a cradle song and the breeze died to a soft sigh that fanned the child and mother. Naturally, Solange decides at once on Chincot, for Baroco, by this time is too drunk to speak. More than that, Solange has fallen in love with the hunchbacked jester, though he is not quite the Prince Charming she has hoped for. In the moonlight, when she is alone, Chincot tells her the meaning of love, and she almost forgets his crooked back.

On the following day the unsuccessful jesters are to depart. Vulcano, since his countryman has failed to win fairly, throws aside pretense and demands that Baroco remain. With the support of the unpaid servants he is about to have his way, when Chincot, with a borrowed sword, disarms him of his weapon and his power at the same time. He is bound and put out of the castle, with Baroco the first to tie the rope and kick him. Then Chincot and Narcissus, who has

tight, bl-b, black leather boots and a black doublet and cloak.

German—Goetz von Berlichingen.

Drama in five acts, by Wolfgang von Goethe. Revived Jan. 15.

Goetz von Berlichingen..... Adolf Winds
Elizabeth..... Harriet Weiss
Carl..... kleiner Volkrath
Maria..... Ella Reber
Bishop of Bamberg..... John S. Klein
Adelbert von Walldorf..... Edwin Holt
Adelheid von Walldorf..... Hedwig Reicher
Brother Martin..... Heinrich Noeb
Hans von Balth..... Ernst Baumann
Franz von Solingen..... Heinrich Harlow
Lene..... Rudolf Helbert
Georg..... Albertine Cassani
Paul..... Otto Meyer
Peter..... Adolf Neugendorf
Franz..... August Weigert
Metzler..... Otto Collet
Kohl..... Carl Schaefer
Slevers..... Hermann Korn
Lock..... August Lipschitz
Caspar..... Otto Schrador
Von Blinshof..... Carl Manth
Imperial Councillor..... Jacques Harwitz
Secretary of the Council in Heilbronn..... Robert Schultze

Member of the Council in Heilbronn..... Rudolf Krauer
First Member of Vehmgericht..... Ernst Baumann
Second Member of Vehmgericht..... Heinrich Harlow
Third Member of Vehmgericht..... Adolf Winds
Fourth Member of Vehmgericht..... Heinrich Noeb
Imperial Messenger..... Anton Wagner
First Merchant..... Louis Koch
Second Merchant..... David Steindler
Oppy Mother..... Elisabeth Ardenne
Oppy Boy..... Cecile Wagner
Oppy Girl..... Elise Gergely

A red-letter event in the history of the German drama in this country took place at the German Theatre last Wednesday night, when Goethe's Goetz von Berlichingen was revived for as long a period as the public chooses to have it on the boards. How rare an occasion this was may be inferred from the fact that the play has not been seen here since the late eighties. The reason for this is obvious. The work of a boy of twenty-four, written during the high carnival of the storm and stress period, so called, when the young literary men of Germany fought feverishly against the French influence, it is a vast, formless attempt to present an epoch in dramatic form—a succession of pictures, rather than a play. No attention is paid to the unities of time, place or action. The scene shifts con-

tinuation by his work as the drawing Captain Heartsease. William C. Carr was very amusing as Sergeant Barbet. Grace Scott was a delightful and pleasing Jenny Buckthorn, and Louise Randolph scored as Madeline West. Ethel Wright looked very pretty as Mrs. Edith Haverhill and read her lines well. Emilie Melville as Old Margery, George Howell as General Haverhill, Dudley Hawley as Lieutenant Bedloe, George Russell as General Buckthorn, and Iva Merlyn as Mrs. Constance Haverhill did their full share in making the play enjoyable. On Thursday evening another lot of amateurs were given a chance to do the fifth act of Othello. The house was crowded and the efforts of the would-be players kept the audience in roars. This week's attraction is Graustark, dramatized from G. R. McChutchon's novel by Grace Hayward. This is the first presentation of the play in New York.

American—A Fighting Chance.

Melodrama, in four acts, by Theodore Kremer. Produced Jan. 13. (B. E. Forrester, manager.)

Herbert Giffany..... Will Crummins
Frank Allen..... David Davis
Dick Bennett..... Joe Harris
Sammy Silver..... Billy Barlow
Jack Lytoll..... George Lund
Rev. George Staunton..... Arthur Hoffman
Kild Harvey..... James Caldwell
Dr. McGilgan..... Joseph Daly
Fred Taylor..... C. B. Wilson
Joe Saunders..... F. A. Green
Lumpy Charlie..... Robert H. Toms
Charles Crumpton..... Bernard Kelley
Harry Leeson..... Harry Ashton
Bill Rice..... Frank Winemond
Harry Sanford..... L. J. Dickson
Jessie Allen..... Mildred Hylands
Alma Chester..... Ethel Hunt
Mrs. Augusta Giffany..... Ada Nevill
Number 57..... Gertrude Claive
Nanette..... Cleo Edwards
Clarice Dahlia..... Ione I'Con
George Wagner..... Katherine Vollmann
Namie Corroy..... Stella Lonsdale
Jennie Lewis..... Della Kirk

Jessie Allen is the daughter of a thief, by whom she is forced to steal against her will. His confederates are Dick Bennett and Alma Chester. Alma is in love with Bennett, and Bennett is in love with Jessie. But Jessie is in love with Herbert Giffany, the owner of a large jewelry store in New York City. Giffany has seen her on the street, and, becoming impressed with her beauty, follows her home and makes her acquaintance.

THE NEW YORK DRAMATIC MIRROR



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A COPYRIGHT DISGRACE.

THE MIRROR for years has advocated every phase of copyright that would tend to protect the property created by writers and composers of all classes. Such property, when its value is established, really is of greater benefit to the public than appreciates it than most material things, and its creators should be protected in their rights to realize on their work.

The writer of a book or a play or a song or an opera or the composer of music should have the same protection for the product of his brain and imagination provided for the producers and makers of other and more commonplace things.

The demand now made upon Congress for the protection of the composers and writers of popular songs is just and should be heeded. It concerns authors of books and plays in the sense that if one author or writer or composer is entitled to relief and protection from piracy of his work or use of it for the profit of others without right, justice or authority, all are entitled to such relief and protection.

What is known as the "automatic" music trade, or the mechanical production of music, has reached enormous commercial proportions. Many of those directly interested in this trade seem to have little regard for the rights of writers and composers, whose work is seized and exploited often without thought of royalty to those entitled to returns from it.

Danger also threatens the authors of plays from a like source, for this mechanical enterprise is beginning to invade the theatre itself. Automatic theatres which reproduce in pictures the scenes of plays, and by the aid of phonographs the words and music also, are already in operation in various places. This form of piracy is dangerous to every interest of the theatre, and every interest of the theatre should join in the fight now impending at Washington to restrict by law the theft of these various forms of property that now have little or no protection from exploitation by persons who have no right to use or profit from them.

This whole copyright question has been jumbled and muddled and complicated, either through the ignorance of those who

have had in hand the drafting of the bill now in Congress, or through a dishonest purpose. This serious condition has been brought about through the attempt to legislate on these matters by an omnibus bill. The interests involved are diverse and widely differing, and each phase of copyright should be formulated with reference to special needs. This should be impressed upon Congress by the vast interests involved.

It will be a disgrace to the authorities at Washington if Congress shall fail to legislate intelligently and justly in these matters.

All forms of literary, dramatic and music property should be protected from theft and exploitation by unprincipled persons for their profit and to the consequent injury of the creators and owners of that property.

THE LESSON.

It is natural that a cry should go up from the newspapers of the country against conditions that made possible the terrible theatre disaster at Boyertown, Pa.; but whatever the lesson may be, it is certain that it will not ultimately be heeded.

The Boyertown theatre was of the flimsy and inflammable character so common to such theatres in small places, and like so many theatres in such places, it was not guarded by those precautionary measures that law has invoked for the conduct of theatres in larger places.

It is amazing that intelligent communities where land is cheap will permit their theatres to be located up stairs and in flimsy buildings. Common sense should look to public safety by regular means, or by extraordinary measures, if necessary.

Yet the disaster in question was not caused so nearly by danger from fire—though fire finally crowned the scene of death and terror—as by panic, which seized the ill-fated people who might otherwise have escaped. Panic, indeed, has caused the greater loss of life in all such cases, and will probably continue to destroy people for whose safety wise and proper precautions may be taken. In short, panic might destroy many persons in the open air.

Theatres should be built everywhere for the safety of those who frequent them, and should be managed with every care to this end.

In the greater cities, wise laws have safeguarded theatres in almost every imaginable direction; yet in all such cities there exist to-day, through the incapacity or grafting connivance of officials, scores of places, by no means real theatres yet classed with theatres as places of amusement. In any one of which the scenes of stricken Boyertown are possible of repetition.

There are places in New York and other large cities—veritable fire traps—where persons in multitude congregate, that should not be permitted to remain open. They are not theatres; yet when disaster occurs in one of them theatres that are carefully constructed and safely managed are classed with them and suffer in consequence.

THE REFLEX OF THE DRAMA.

Harlequin, New Orleans.

With its issue of Jan. 4 THE NEW YORK DRAMATIC MIRROR, which may easily be termed the dramatic reflex of America, successfully completed its thirtieth year of publication and its fifty-ninth volume.

In its broad and useful field THE NEW YORK DRAMATIC MIRROR, ably managed by the versatile Harrison Grey Fiske, has accomplished much for the American stage and its followers.

Clean and strong and fair, THE NEW YORK DRAMATIC MIRROR stands for the best of the present-day stage, and it views the field and tries to point out illuminatingly in its pages the good on that stage which influences so many thousands of people to-day. It realises clearly the importance and usefulness of a clean, progressive stage as a factor in the education of men and women to-day and in the lives of these people.

In its columns classes and factions are given the "square deal" so dear to the American heart. It is a living weekly chronicle of the stage folk here and abroad and of their work. In its files is written the history of the drama in all its departments for the past thirty years—a history obviously whose importance is incalculable.

Harlequin takes pleasure in extending to Editor Fiske and his loyal corps of correspondents and contributors the warmest congratulations and its predictions of continued success and honor in the field of one of the noblest arts of which the world may boast.

ONE OF A DISTINGUISHED SERIES.

Music Hall and Theatre Review, London.

What strikes one first is the fine literary quality of THE MIRROR's articles, which, for the most part, adopt the subjects and the style of the best magazines. There is, for instance, an erudite and fascinating article by Mr. W. J. Lawrence on the progress of music as an assistant to the stage in England. One is just a little jealous, and just a little ashamed, to think that such serious and useful examination into the history of our own stage should find its home across the Atlantic. Of lighter literature, and especially of pictures, there is plenty in THE MIRROR's Christmas number, a worthy successor to a truly distinguished series.

PERSONAL.



MARLOWE.—Julia Marlowe revived When Knighthood Was in Flower at the Academy of Music, Baltimore, on Jan. 17. She will include this play in her repertoire when she appears in New York next month.

LEMOYNE.—Mrs. Sarah Cowell Lemoine gave the last of her Macbeth readings at the Lyceum Theatre last Tuesday afternoon. She has arranged to give a series of readings in Washington in the near future.

CONQUEST.—Ida Conquest began a starring tour at Toronto on Jan. 13, appearing in The Girl with the Green Eyes.

SCHIFF.—Fritzi Schiff fainted on the stage of the Hollis Street Theatre, Boston, during a performance of Mlle. Modiste, on Jan. 15. She recovered sufficiently to appear Thursday night.

HACKETT.—James K. Hackett and a large party of friends left Montreal last Wednesday on a wolf hunt in the Canadian woods. Timber wolves are the specific objects of the chase.

YAW.—Ellen Beach Yaw, the American soprano, and her husband, Reye Goldthwaite, of Boston, arrived in New York last Thursday for a concert tour. It is said that her voice has developed greatly since she was last heard in this country.

ELLIOTT.—Maxine Elliott is rehearsing a new play by Rachel Crothers, entitled Myself-Bettina, which is to replace Under the Greenwood Tree. The first performance will be given in Baltimore on Feb. 3.

NOVELLI.—Ermete Novelli and his company left New York last Saturday on the Lorraine. Signor Novelli announces that he will return to this country for another tour next Autumn.

TRUAX.—Sarah Truax is ill at a hospital in Chicago, where she underwent a slight operation. Her marriage to Charles S. Albert, of Minneapolis, which was to have taken place last Saturday, has been postponed. Mr. Albert will remain in Chicago until his fiancée's recovery.

IRVING.—Isabel Irving is to substitute Susan in Search of a Husband for The Girl Who Has Everything for the rest of her tour in the West this season.

WHITESIDE.—Walker Whiteside has closed his season in The Magic Melody, and will come to New York to begin rehearsals of The Beloved Vagabond.

SAVAGE.—Henry W. Savage has sailed for a two months' trip to London and the Continent. He will visit the Paris production of The Prince of Pilsen, and will also look at all the promising foreign plays.

NAZIMOVA.—Madame Nazimova's next play will probably be Ibsen's Little Eyolf, which will be put on after the run of The Comet.

SCOTT.—Cyril Scott is rehearsing a new play, called The Trial, in which he is to be presented by Samuel Claggett. The piece is by Cecil and William C. De Mille.

O'SULLIVAN.—Denis O'Sullivan will come to New York in Peggy Macree on Feb. 24, opening at the Majestic Theatre for an indefinite run.

IN REGARD TO SUNDAY PERFORMANCES.

Senator Martin Saxe, of New York, introduced a bill in the Legislature at Albany on Jan. 13 which amends the Penal Code in regard to theatrical performances on Sunday. It provides for performances given by the Educational Alliance in New York city. The bill as submitted follows, with the special provision emphasized:

Section 1. Section two hundred and seventy-seven of the penal code of the State of New York, is hereby amended so as to read as follows:

Section 277. Theatrical and other performances.—The performance of any tragedy, comedy, opera, ballet, farce, negro minstrelsy, or other dancing, wrestling, boxing with or without gloves, sparring, combat, trial of strength, or any part or parts thereof, or any circus, equestrian or dramatic performance or exercise or any performance or exercise of jugglers, acrobats, or other performers or rope dancers on the first day of the week is forbidden; and every person aiding in such exhibition, performance or exercise by advertisement, posting or otherwise, and every owner or lessee of any garden, building or other room, place or structure, who leases or lets the same for the purpose of any such exhibition, performance or exercise, or who aids in the use of the same, is guilty of a misdemeanor; provided, however, that NOTHING HEREIN CONTAINED SHALL BE DEEMED TO PROHIBIT THE PERFORMANCES GIVEN BY THE EDUCATIONAL ALLIANCE IN THE CITY OF NEW YORK. In addition to the punishment therefor provided by statute, every person violating this section is subject to a penalty of five hundred dollars, which penalty "The Society for the Reformation of Juvenile Delinquents" in the city of New York, for the use of that society, and the owners of the poor in any other city or town, for the use of the poor, are authorized, in the name of the people of this State, to recover. Besides this penalty, every such exhibition, performance or exercise, of itself, annuls any license which may have been previously obtained by the manager, superintendent, agent, owner or lessee, selling or letting such building, garden, room, place or other structure, or consenting to such exhibition, performance or exercise.

Section 2. This act shall take effect immediately.

TO BERTHA KALICH.

Behold Fedora's sinuous, sensuous charms.
The arduous glamour of her breast-lit fire;
See Monna Vanna's patriot desire,
Her sacrificial gift of naked arms:
Thence enslaved by love—by passion led
Beyond the pale, athwart a nameless world;
And Miriam's giant will that stily hurried
Calumny out till it dropt low and dead!
The Lesbian Priestess whose fond soul was song,
Lost in the soft inurement of love's bliss,
Lured to the wave when Phoen held his kiss:
And Maria, lowland child, snared into wrong,
Whose tears like dew of Catalonian nights,
Burned out the dross till free she tread the heights!
THOMAS F. FALLON.

STAGE MONEY PASSES AS LEGAL TENDER.

Walter McMillan, a member of the Harder-Hall Stock company, recently playing in Schenectady, N. Y., had an odd experience while playing at that place with a very businesslike washerwoman. His wife, having a large bundle of clothes ready for the wash, gave them to a woman who had a reputation for doing good work. In a couple of days she returned with the bundle, and asked the stage manager for Mrs. McMillan. The stage manager informed her she wasn't in the theatre, whereupon she asked for Mr. McMillan. The manager pointed to him on the stage. "There he is," said he, and, being very busy at the time, turned his attention elsewhere. Mr. McMillan happened to be alone on the stage, having just finished a stormy scene with his confederate—the character heavy—who had compelled him to hand over several bills in stage money. He was just in the act of replacing the balance of his roll in his pocket when on walked the washerwoman, who exclaimed: "Here is your wife's wash." Mr. McMillan was thunderstruck, and for a moment words failed him.

"I wish you would pay me now, as I am in a hurry," she continued.

"Well," replied Mr. McMillan, "if you will wait a little I will pay you. Just leave the stage and I will pay you when I come off."

"No, sir," she shouted, "I ain't a goin' to wait. I want it now."

"But, my dear lady," began McMillan, confusedly, "don't you see—"

"Yes, I see. You want to stall me, but you can't. I want my money. You needn't try to tell me you ain't got it. I seen you put a big roll in your pocket. Come on, fork over my dollar."

Complying with her request, he took out the roll of stage money, pulled off a bill and handed it to her. She departed, leaving the bundle on the floor at his feet. Just as the curtain fell upon the scene, which the audience enjoyed much more than Mr. McMillan, who said: "I'll patronize a laundry in the future."

QUESTIONS ANSWERED.

Life rights by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed to care of The Mirror will be forwarded if possible.

A. R.: The information you desire was published in last week's MIRROR.

F. HAMILTON, Bay Ridge, N. Y.: Anna Boyd was married to Joseph Coyne on Aug. 27, 1898.

C. A., Louisville, Ky.: Viola Allen opened her engagement this season in Baltimore on Dec. 30.

D. G. T., New York city: Christie McDonald was married to William Winter Jefferson on May 12, 1901.

I. M. C.: On Sept. 11, 1882, at the old Park Theatre in New York city, Maggie Mitchell performed the title-role in Jane Eyre.

CUMBERLAND: Geraldine McCann is on the road this season; for route consult vaudeville dates ahead in THE MIRROR.

JACK KALICH: THE MIRROR cannot supply the information you desire. Write to the manager of the company, or to Henry W. Savage's office.

J. D. S., Middlefield, Conn.: To obtain a chorus position make application to either producers of musical plays or some of the agents who are advertised in the columns of THE MIRROR.

WALTER ARELAND: Abel Dragger was a tobaccoist in Ben Jonson's Alchemist. It was one of Garrick's most notable parts.

B. H. BRISTOW DEARER: The cast of A Royal Rogue, in which Jefferson De Angelis appeared, was as follows: Baptiste Ballou, Jefferson De Angelis; Conval, Henry Norman; Pilot, Charles Dungan; Ristic, John Dudley; Cadoux, Leonard Savoy; Cadet Georges Girodet, F. Newton Lindo; Le Blanc, Harold Vizard; Captain Dubois, George Rolland; Lieutenant Chabois, J. Conduit; Prefect of Police, Frederic K. Logan; First Goddame, George Schofield; Servant, C. V. Clark; Stephanie, Josephine Hall; Madame Girodet, Eva Davenport; Madame Duclos, Hilda Hollins; Rejane, Adine Rouvier; Coralie, Maude Poole; Madame Hilaire, Emily Francis.

J. B., New York: Figue, by Augustin Daly, was first acted at the Fifth Avenue Theatre, New York city, Dec. 14, 1875, and was cast as follows: Matthew Standish, C. Fisher; Captain Arthur Standish, U. S. N., D. H. Harkins; Dr. Gossett, John Brougham; Mr. Raymond Leasing, Maurice Barrymore; Sammy Dymple, James Lewis; Thoraby Gyll, John Drew; Ragmoney Jim, F. Hardenberg; Parker, W. Davidge; Ficker, Bob, C. Beckwith; Mattlin, W. Beckman; Captain Speers, G. Daven; Mabel Renfrew, Fanny Davenport; Lucille Renfrew, Emily Rigi; Mary Standish, Miss J. Lewis; Aunt Dorothy, Mrs. G. H. Gilbert; Raltch, Sarah Cowell; Mother Thames, Miss K. Holland; Sylvie, Miss L. Griffith; Little Arthur Belle Wharton. THE MIRROR is unable to furnish cast of The Two Orphans in the Turkish combination.

LETTER TO THE EDITOR.

A Fund Suggestion.

To the Editor of THE DRAMATIC MIRROR:

Sir:—I have been proselytizing for the Actors' Fund of America for about twenty-five years, and in the doing of the same have tried to emphasize the fact that all sending their dues for annual membership should enclose a stamp for the acknowledgment of the same.

It costs the Actors' Fund two cents for each receipt mailed, besides the price of stationery. From May 1, 1906, to May 1, 1907, there were 2,981 annual membership dues paid. They possibly required the posting of 2,980 receipts, which represented, in stamps alone, \$58. That took away \$58 from the needy of our profession.

I should like, through the medium of your much-read paper, to suggest that every member sending dues to the Actors' Fund should also send a two-cent postage stamp for a reply. The two cents would not be missed by anyone, and, in the aggregate, it would be of great service to the fund.

I have often heard many who had neglected to pay their dues say this, or something similar: "Why don't the Actors' Fund send notices to its members at the time dues are payable?" The Actors' Fund would certainly have an insurmountable task to know the correct addresses of all its members while en route, and, besides, there would be another \$58 or more for postage and stationery. Of course forgetfulness does actually occur with some, but the majority of us, if two dollars are owing to us, generally remember it without any outside reminder.

We all ought to do our utmost to appreciate as substantially as possible one of the greatest of charities, and one very important way is to pay our dues promptly. They are payable in advance on the first of every July, but they will be accepted and receipted for on any date.

Respectfully yours,
JAY UERRIC.

THE USHER



A writer in the Providence Journal offers a few New Year's suggestions to theatregoers. In a condensed form they follow:

To make every possible effort to reach the theatre on time.

To remain quietly seated until the curtain finally descends and make no preliminary fuss and disturbance with hat and wraps. If earlier departure is necessary, leave at the end of an act, when it will not cause a disturbance.

To sit quietly and squarely and not twist round and lop over so as to take one-third or one-half the space paid for by the occupant of the adjacent seat.

Not to beat time to the music against the floor, or whistle or hum an accompaniment.

To bear in mind that an accompanying friend or relative probably possesses faint gleams of intelligence and refrain from repeating every second line and explaining every situation in the play in a more than audible voice. Others in the vicinity are also probably partially intelligent.

To refrain from discussing loudly and vivaciously the domestic affairs of friends, or the details of the pink tea or the dinner party or what-not that preceded the theatre party.

To abstain as far as possible from behaving inconsiderately, and to remember that some of the other persons present have paid to be entertained and not to suffer foolish afflictions.

These good rules might be greatly amplified, yet such is human nature that the inconsiderate among theatregoers would not reform were they to read such admonitions daily.

According to the London Globe, an interesting experiment has been made at Bournemouth, England.

A grand hall has been built on to the Theatre Royal, in which people can wait before the theatre doors open for the performance, and to which the audience are requested to retire between the acts to permit of the theatre being thoroughly ventilated. Tea will be served in this hall, and the orchestra will play there during the intervals.

Such an experiment has attractive features, but it could not be carried out in a metropolitan city. Bournemouth land values bear no relation to those in London or New York, and to erect such a waiting and *entr'acte* resort adjoining a theatre in the larger cities would be out of the question on the score of cost.

Indications from the correspondents of THE MIRROR—a veritable army of chroniclers of the theatre scattered all over the continent—show that theatre business has improved since the New Year, and that it is steadily increasing in volume.

The stagnation following the panic, and consequent upon it, was startling to the business interests of the theatre. Scores of companies were forced to close, and audiences diminished so generally that most of the companies left in the field were forced to struggle for existence.

But the reaction that has come in other lines of business is now seen in the theatre, and the promise for a booming close to the season seems to be unmistakable.

Several London theatres have installed a device known as the "acousticon" in a number of their stalls for the benefit of deaf patrons.

These stalls are called "deaf stalls," and those who occupy them have the means for the moment for remedying one of the natural afflictions that render enjoyable playgoing impossible in ordinary circumstances.

The "acousticon" is similar in design to a telephone receiver held to the ear. It is equipped with a sound magnifier which so intensifies the sound waves that they penetrate the inactive auditory nerves of the deaf effectively. The apparatus is neat and compact in design, two receivers—one for each ear—being carried in a handle similar to that of the longnettes, than which it is no more conspicuous. Attached to the seat is the requisite small dry battery. The contrivance is only applicable to those cases of deafness in which there is no paralysis of the nerves of the ear, which malady no scientific development has yet succeeded in surmounting.

A "popular" novelist, a woman, whose name has become a synonym for writers of her class, last season enjoyed the turning of a few of her books into plays of the sort that are supposed to please the patrons of the "popular" theatres.

This author had written some scores of tales, and the transfer of a few of them to the stage suggested to various managers, no doubt, the wealth of her literary mine still unworked to like purpose.

Yet on her way from Washington the other day, this author of a multitude of sentimental stories told a Baltimore reporter that she had just copyrighted no less than eighty plays in a

bunch—not dramatizations of her stories, but real drama, written during the years that gave her a certain note as a novelist. She had intended, she said, all along, to figure chiefly as a playwright, and her stories, apparently, were designed mainly as a preliminary assistance to her dramatic aim.

There is not much in this to gladden managers of the Broadway type, but the disclosure will hearten the directors of "popular" theatres, and it should inspire a new and pretty competition among the men who have been so long manufacturing thrillers for the cheaper theatres, secure in the notion that they had preempted that field of dramatic endeavor.

And yet, let no earnest young man or woman be discouraged. There is a large field for plays that has not been preempted, and quite a public waiting for the right sort of drama.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 133 West Forty-fourth Street, New York City.

The January service of the New York Chapter was held last Sunday evening at Christ Church. The Rev. James M. Farrer delivered a very interesting and convincing sermon to the many Alliance members present. The regular reception will be held in the Parish House of the church, 336 West Thirty-sixth Street, this Thursday afternoon from 3 to 5 p.m.

The January service of the Brooklyn Chapter was held last Sunday evening in the Church of the Redeemer, the Rev. T. J. Lacey, rector. Its reception was held last Friday evening at Hotel Imperial, at which a very enjoyable entertainment was given under the able direction of Ida I. Ackerman, the secretary of the Chapter.

A very successful benefit performance was given by the Chicago Chapter on Tuesday evening, Jan. 7, in the Music Hall of the Fine Arts Building. A very fine performance of Sigurd Stenle, by Bjornson, was presented by Donald Robertson and company. Through the capability and earnest efforts of Ellen M. Sanders, the secretary of the Chapter, this performance was a great success. The Chapter now hopes to open headquarters near the theatre district of Chicago. Among those who assisted in the benefit were Rev. William White Wilson, President of the Chapter; Harry J. Powers, Charles C. Curtis, Rev. W. B. Throp, Rev. J. V. Blake, Mrs. W. P. Wright, Rev. P. Stockdale, Mr. W. L. Hubbard, Otis L. Colburn, Rev. F. Hawley, Miss B. I. Lane, Lawrence Dunbar, and Mrs. Edward T. Flint.

Mrs. Damon Lyon was the hostess at the tea served at the New York headquarters last Thursday, and among those present were Ellen B. Harris, Grace Peck, Mabel B. Sinclair, Elizabeth Banghart, Katherine O'Neill, Ida Reichman, Mrs. D. H. Fox, Mrs. Mary Gibbs Spooner, Edna May Spooner, Mrs. Lottie Ford, Eunice S. Martinez, Pauline Phelps, Mrs. G. Valitine, Damon Lyon and many others.

SAVAGE WINS IN MERRY WIDOW CASE.

Henry W. Savage obtained an injunction against the Orpheum Music Hall, on Second Avenue, on Jan. 13, forbidding further presentations of *Die Lustige Witwe*. The opera opened at this place on Jan. 9 and business became so large that by Saturday night the management began charging an admission fee of twenty-five cents. Mr. Savage obtained a temporary injunction on the following Monday, and a hearing was set for Friday.

On Saturday Judge Lacombe of the United States Circuit Court, confirmed the injunction, signing the papers yesterday morning. Attorney Mayer, counsel for Hochstetler and Blum, proprietors of the Orpheum, acknowledged Mr. Savage's sole rights to the opera in America, and suggested that his clients be permitted to continue the presentation on the payment of royalties and the use of Henry W. Savage's name in the advertising. This was agreed upon, and the opera was put on Saturday night. Yesterday all advertising matter relating to the Orpheum bore the line "by permission of Henry W. Savage" in large letters.

Mr. Savage also put a stop to the use of the opera in a music hall in Hoboken last week, and obtained an injunction against an Illinois house about two weeks ago. His delay in acting against unauthorized performances of the play was due to the necessity of obtaining affidavits from persons interested in the productions in Vienna, Berlin, London and other European cities.

THE CUSHMAN CLUB OPENED.

The Cushman Club at 322 South Tenth Street, Philadelphia, organized for the convenience of women of the dramatic profession, opened its doors on the afternoon of Thursday, Jan. 16, for a house-warming, from 3 to 5 o'clock. The object of the club is to furnish a comfortable stopping place for women members of the profession, where they can live respectably at reasonable rates.

The plan was taken up by the Philadelphia Chapter of the Actors' Church Alliance, under whose auspices the work was carried through to a successful culmination.

The committee in charge of the club consists of Mrs. Charles P. Dickinson, Mrs. George D. Morris, Mrs. Mortimer Brown, Miss Emma F. Nelson, Mrs. George Willis Goddard, Miss Mary A. L. Nelson, Mrs. Wayland Hoyt, Mrs. Clinton Rogers Woodruff, Mrs. James Large, and Mrs. Herbert Morris.

It is probable that similar clubs will be established in other cities.

A PHENOMENAL ENGAGEMENT.

Bertha Kalich, on her first visit to Kansas City last season, as Miriam, in *The Kreutzer Sonata*, practically unknown there as an artist, made an instant success, and before the close of her week's engagement had established herself as the chief dramatic favorite of that city. The altogether phenomenal character of her standing there is indicated by the fact that on her second visit, beginning on Jan. 13, in *Marta* of the Lowlands, the advance sale for her engagement amounted to \$9,000, and at every performance during the week the receipts equaled the seating and standing capacity of the theatre. It was the most successful engagement, both from a financial and an artistic viewpoint, ever recorded in that city by a dramatic star.

FRIGHT FROM AN EXPLOSION.

In the course of a moving picture show at Berryville, Va., last Friday night, the machine exploded, setting fire to the draperies surrounding it, the fire extending immediately to other parts of the building. Men, women, and children rushed to the doors and windows, the snakes of the latter being carried out on the shoulders of the stampeding people. Several women fainted in the jams at the exits, and many children were painfully scorched. No person was seriously injured. Very little damage was done to the building by the fire, which was extinguished by the attaches of the show.

COMING EVENTS.

Jan. 24—The Paradise of Mahomet, Lyric, Philadelphia, matinee.
Jan. 27—F. H. Southern, Lyric, New York.
Jan. 27—The Waltz Dream, Broadway, New York.
Jan. 28—The Blue Bird, New York.
Feb. 3—Fifty Miles from Boston, Garrick, New York.
Feb. 3—Sam Bernard in *Neuville*, Lyric, Philadelphia.
Feb. 3—Maxine Elliott in *Myself—Betina*, Baltimore, Md.
Feb. 20—Doris O'Sullivan in *Peggy Marchess*, Lyric, New York.

AN IMPORTANT BOOKING CONTRACT.

Mrs. Fluke and Bertha Kalich, Under Mr. Fluke's Direction, to Appear at the Belasco Theatre.

Contracts were signed last week by Harrison Grey Fluke whereby Mr. Fluke secures the Belasco Theatre, New York, next season for his attractions. The Belasco Theatre hitherto has been devoted exclusively to Mr. Belasco's own stars and productions, and it is not his intention to change that policy except in this particular case. Mrs. Fluke and the Manhattan company and Madame Bertha Kalich, under Mr. Fluke's direction, will occupy the stage of the Belasco Theatre for a long period.

Mrs. Fluke will open her engagement in a new and strikingly original play by an American author. The Manhattan company, largely augmented for the event, will again support her. Nothing is disclosed with reference to the play except that it is American in subject, and of the present time. It is promised, however, that Mrs. Fluke's public will see her in a character affording her the greatest opportunity she has had in years.

Madame Kalich will also be seen in a new play which, different in genre from any in which she has appeared on the English-speaking stage, will afford her a great opportunity for the dynamic and temperamental work for which she is famous.

The management and staging of these productions will rest absolutely with Mr. Fluke, and the management of the Belasco Theatre with Mr. Belasco, as heretofore.

In connection with the foregoing the following letter has been received:

To the Editor of The Dramatic Mirror:

Sir.—For some wholly unknown reason the announcement of Mr. Fluke's contract for my engagement at the Belasco Theatre next season has been construed erroneously by certain newspapers to mean that my management will be changed. I shall be grateful if you will correct this impression. All my professional affairs, of course, as hitherto will continue under the sole direction of Harrison Grey Fluke. It will be a satisfaction and pleasure to play in the Belasco Theatre—a theatre admirably adapted to the plays we contemplate producing.

MINNIE MARCHESIN FISKE.

New York, Jan. 20, 1908.

AT THE TWO OPERA HOUSES.

At the Manhattan Opera House for the week beginning Monday, Jan. 13, the bills were as follows: Monday night, *Louise* was repeated. Wednesday night, Madame Luise Tetrazzini made her New York debut in *La Traviata*. Thursday night *La Damnation de Faust* was repeated. Friday night *Thais* was repeated. Saturday afternoon Madame Tetrazzini appeared for the second time in *La Traviata*. Saturday night *The Masked Ball* was repeated.

The following took part in the Sunday night concert: M. Gilbert, M. Ross, M. Agostinelli, Madame De Courten, Madame Sontag, Madame Gertrude-Rocher, Madame Gino-Gioielli, M. Raul, and M. Arimondi. M. Campanini conducted.

At the Metropolitan the bills for the week were as follows: Monday night, *La Traviata* was repeated. Wednesday night, *Die Meistersinger* was repeated. Thursday night, *Tosca* was repeated. Friday night, Madame Butterfly was repeated. Saturday afternoon, *Tristan and Isolde* was repeated. Saturday evening, *The Barber of Seville* was repeated.

Next week the bills will be as follows at the two houses:

Monday, Jan. 20, Manhattan, evening, *Louise* and *Lammermoor*. Metropolitan, evening, *Iris*.

Wednesday, Jan. 22, Manhattan, evening, *Louise*. Metropolitan, evening, Madame Butterfly.

Thursday, Jan. 23, Metropolitan, evening, Don Giovanni.

Friday, Jan. 24, Manhattan, evening, *Louise* and *Lammermoor*. Metropolitan, evening, *Tristan and Isolde*.

Saturday, Jan. 25, Manhattan, afternoon, *Thais*; evening, *Ami*. Metropolitan, afternoon, *Manon Lescaut*; evening, *Faust*.

THEATRE PANIC IN ENGLAND.

On the afternoon of Jan. 11, at a motion picture entertainment for children given at the public hall in Barnsley, England, there was a panic in which sixteen children were killed and scores were badly injured. Some of the children accounts say that the panic was caused by the sudden stop of the picture machine, while others state that it was caused by a rush of hundreds of the youngsters from the gallery to the lower floors with the object of getting better seats. The women made every effort to stem the stampede, but they worked in vain, as the children were beyond control. The house was packed to the suffocating point, even the aisles being crowded.

AMUSEMENT COMPANIES INCORPORATED.

The Amusement Company, New York, was incorporated at Albany on Jan. 11, having a capital stock of \$100,000. The object of the company is to engage in a general amusement business in its various branches, and the following are named as directors: Stephen T. King, George P. Gillet and Ernest Shipman, New York. The Kraft Amusement Company, New York, was also incorporated the past week; capital, \$8,000, and directors, Jacob Walz, Lenora Roberts, and Elias Blumenthal, New York.

CIRCLE TO BE MUSIC HALL.

Gus Edwards and Felix Iman have taken a lease of the Circle Theatre for a term of eight years, beginning on March 1. It is their purpose to make a popular priced music hall of the theatre, with first-class musical shows as the attraction. Among the actors already mentioned for the company are Bobby North and Mabel Hite. The house will be redecorated and the slope of the orchestra floor increased. Mr. Edwards will be in personal charge of the house, which will be known as Gus Edwards' Music Hall.

PIRACY BY AMATEURS STOPPED.

Talbot and Company, of Seattle, Wash., representing Arthur C. Alston in that part of the country, put a stop to an amateur performance of Mr. Alston's play, *Tennessee's Partner*, at Encinitas, Wash., until the amateurs gave bonds for royalties and costs of an action against them. A full settlement was made before the case went to trial.

NEW PLAY FOR KATHERINE GREY.

A new play by David Graham Phillips will be produced next month at the Madison Square Theatre by Walter N. Lawrence, with Katherine Grey as star. Miss Grey is now under contract with Mr. Lawrence to take the place of Charlotte Nichols, who recently expired last week. Mr. Phillips' play is a drama in four acts, and is called *The Worth of a Woman*.

FRENCH AUTHORS DEFRAUDED.

Comedie, the Paris theatrical daily, has made public the discovery of a fraud by which the members of the Society of Authors of France have been deprived of about 1,000,000 francs a year through connivance between agents of the society and provincial managers. Alfred Capus, president of the society, acknowledges that there have been irregularities.

BERLIN COMPANY CONING.

Negotiations are under way for the stock company of the Deutsche Theatre, Berlin, to play a two months' engagement in America, under the direction of the Shuberts, this Spring. Leo Shubert said yesterday that the management of the company had not yet replied to his letter announcing his terms.

Jefferson Hall, at American Theatre, this week.

ALICE KNOWLAND.



Alice Knowland, whose picture appears above, is a Boston girl that has met with much success in the portrayal of difficult roles. She is now playing Mrs. Elchorn in *Mrs. Wiggs of the Cabbage Patch*, this week at the Grand Opera House, New York. She made her debut in *Carmen*, and the following season played the title role. Last season she was with *The Girl Factor*, and during the summer with the Castle Square Stock company, Boston. She has played in Richard Golden's company. Under Southern Skies and many other successful attractions. Miss Knowland is a direct descendant of General Warren, of Revolutionary fame.

CUES.

Marc Klaw has been elected a director of the Commercial Trust Company.

Teresa Dale has closed a fourteen weeks' engagement with the Baldwin Melville Stock company, New Orleans.

The Top o' th' World will remove from the Majestic to the Cohan on Feb. 2, and Williams and Walker in their new play, *Bend Sinners*, will begin a limited engagement at the Majestic on the same date.

The Threes of Us, in which Carlotta Hillson has been starring, will be continued on the road. Frances Starr was the guest honor at the meeting of the Theatrical Club last Sunday and gave an interesting talk.

Henry L. Ansbach, a well-known California comedian, is in the East Bay Sanitarium at Oakland, Cal., recovering from a second operation for intestinal troubles.

Jane Carver, supported by James M. Brophy, gave a performance of *John's A Doll's House* in Omaha on Jan. 18. Miss Carver was given repeated curtain calls for her excellent interpretation of the role.

A report from Worcester, Mass., states that Florence Reed is suffering from persistent blood poisoning and will have to go to London to consult a specialist.

Ray R. Eddy, of Watbury, Conn., and Mary Brown, were married at New Haven, Conn., on Jan. 15, by the Rev. Mr. Horton, at St. Thomas' Episcopal rectory.

A. R. Dalby, musical director, who was the only member of The Spring Chicken company injured in a railroad accident at Ballaure, O., last September, is rapidly recovering the use of his arm, which the early accounts had amputated.

Virginia Harrod has abandoned, for the present, her plans to appear in a revival of *Camille*.

CURRENT AMUSEMENTS.

Week ending January 25.

ACADEMY OF MUSIC—The Rose of the South—20 times, plus 4th week—25 to 33 times.
ALHAMBRA—Vaudeville.
AMERICAN—Shadowed by Three—10 times, plus 9 times.
ASTOR—Vida Allen in *Love's Whimsy*—1st week—1 to 7 times.
BELASCO—The Warren of Virginia—2nd week—24 to 31 times.
BRILLIANT—Closed Jan. 4.
BROADWAY—*Alas, No!* in *The Comet*—4th week—25 to 33 times.
BROADWAY—Anna Held in *The Persian Model*—2nd week, plus 2d week—25 to 31 times.
CABOT—*Phantom*—2d week—27 to 33 times.
CIRCLE—Kolt and Dill in *La Locomotive*—1st week—1 to 8 times.
COLONIAL—Vaudeville.
CRITIC—Miss Mack of Holland—4th week—24 to 31 times.
DALY'S—Society and The Building—1st week—2 to 9 times.
DEWEY—Miss New York, Jr.
ENTREE—Maudie Adams in *The Jesters*—2d week—2 to 12 times.
FOURTEENTH STREET—The Red Boy and His Teddy Bears—4th week, plus 10 times.
GARDEN—Closed Dec. 7.
GARDEN—*Madame Edith* in *Under the Greenwood Tree*—5th week—22 to 40 times.
GERMAN—The Blackhead—11th time; Goetz von Berlichingen—6 to 11 times.
GOTHAM—Bullfinch Burlesques.
GRAND OPERA HOUSE—Mrs. Wiggs of the Cabbage Patch.
HACKETT—The Witching Hour—10th week—15 to 22 times.
HARLEM OPERA HOUSE—Stock co. in *Grandest*.
HERALD SQUARE—*Les Fiches* in *The Girl Behind the Counter*—17th week—125 to 133 times.
HIPPODROME—The Four Seasons—2nd week; The Battle of Port Arthur—2d week.
HUDSON—22th Broadway in *Her Sister*—2nd week—30 to 37 times.
HURD and SEAMON'S MUSIC HALL—Miss Edith Burlesques.
KALKE—Vaudeville.
KEITH and PROCTOR'S UNION SQUARE—Vaudeville.
KEITH and PROCTOR'S FIFTH AVENUE—Vaudeville.
KEITH and PROCTOR'S SEVENTH STREET—Vaudeville.
KNICKERBOCKER—Victor Moore in *The Talk of New York*—2d week—24 to 31 times.
LIBERTY—Polly of the Circus—2d week—33 to 40 times.
LINCOLN SQUARE—Spencer Stock co. in *The Heart of Maryland*.
LONDON—The Little Burlesques.
LYCEUM—The Thief—20th week—154 to 161 times.
LYRIC—Mrs. Fluke in *Hammerhead*—4th week—24 to 30 times.
MADISON SQUARE—The Blackhead—73 times, plus 2d week—9 to 16 times; The Literary Society—2 to 16 times.
MAJESTIC—The Top o' th' World—14th week—115 to 120 times.
MANHATTAN OPERA HOUSE—Grand Opera company in repertoire—12th week.
METROPOLITAN—Russell Brothers in *The Hired Girl*'s Millions—2d time, plus 9 times.
METROPOLITAN OPERA HOUSE—Grand Opera company in repertoire—10th week.
MINER'S BOWERY—Lady Bird Burlesques.
MINER'S EIGHTH AVENUE—Ideal Burlesques.
MURRAY HILL—The Girl from Hammond.
NEW AMSTERDAM—The Merry Widow—14th week—107 to 114 times.
NEW STAR—The Boy with the Boodle—6 times, plus 9 times.
NEW YORK—Closed Jan. 18.
FANTOR'S—Vaudeville.
SAVOY—20 Days in the Shade—1st week—1 to 9 times.
STUYVESANT—David Warfield in *A Grand Army Man*—15th week—103 to 109 times.
THALIA—The Card King of the Coast—10 times, plus 9 times.
THIRD AVENUE—Italian Drama.
VICTORIA—Vaudeville.
WALLACK'S—A Knight for a Day—9th week—41 to 48 times.
WEBER'S—Burlesques of *The Merry Widow*—4th week—9 times.
WEST END—Quincy and Sawyer.
YORKVILLE—A Child shall Lead Them—2d time, plus 9 times.

Hillman, Charles F. Brown, George Quasthoff, Jack's last performance, Great Eastern, Chicago, Illinois, and Bert Levy. Weber and Knapp's Parkland Widows are at the Gayety. Rose Sybil's London Belle next week. Williams' Impromptu are at the Monumental. They will be followed by the Oriental City Corner Girls.

HAROLD KUTNER.

CINCINNATI

Old Bills the Week's Attractions—Adele Ritchie III—Elsie Janis Has Accident.

(Special to The Mirror.)

CINCINNATI, Jan. 20.—Favorites dominate the local stage this week, and there is not a novelty of importance in town, a condition which will undoubtedly somewhat affect the attendance at the various theatres.

The Lion and the Mouse returned to the Grand to-night, where it made out of the substantial success last season. Gertrude Coghlan is still playing Shirley Rosemary, but Edmund Brown appears for the first time here in his original character, John Burke Ryder, instead of Arthur Byron. Anna Held follows.

The Man on the Box, in which Henry E. Dixey scored a great success at the Lyric last season, is at that house again, this time with Jameson Lee Finney in the leading role, and many of the original company in his support. The opening performance was well attended, and Mr. Finney won much praise for his clever characterization.

Texas, which has been seen here several times before, is at the Walnut, where it is presented by a very capable company.

Ethel Barrymore's success of several years ago, Sunday, was revived by the Forepaugh company yesterday and given an excellent presentation. Ida Adele was capital in the title role, and was given good support by Herschel Mayall, Walter Gilbert, Wilson Hummel, and Harry Fenwick in the principal male roles.

Houdini remained at the Columbia for a second week, drawing a succession of crowded houses. Others that made up a strong bill were Barrows, Lancaster and company, O'Hara and company, Guyer and Crisp, Eleanor Falke, the Monroe Troupe, Julius Tannen, and Les Ashin Leland.

The premiere of the overbook Adele Ritchie last week, and she was out of the cast for several performances of Fascinating Flora, at the Lyric. Laura Jeffray proved a most capable substitute, and Alberta Davies stepped from the chorus into Miss Jeffray's role with distinct success.

The Hoyden, with Elsie Janis and Joe Cawthorne in the leading roles, proved the musical success of the season at the Grand. The week began with near capacity business, and ended with the house sold out for every performance. On Monday night Miss Janis fell on the stage, severely wrenching her ankle. She kept pluckily at work, and did not miss a performance, though for several nights her dances had to be cut out.

Last night's performance of Ehrliche Arbeit, by the German company at the Grand, was for the benefit of Herr Mueller-Fabricius, one of the most popular members of the company.

Antia, the Singing Girl, with Agnes Cameron in the title role, is drawing well at the Lyceum. James J. Corbett, in The Burglar and the Lady, attracted two fine audiences at Heuck's yesterday.

H. A. SUTTON.

PITTSBURGH

Mrs. Temple's Telegram—Julia Marlowe—Henry Miller Expects to Criticism.

(Special to The Mirror.)

PITTSBURGH, Jan. 20.—That very laughable and refreshing comedy, Mrs. Temple's Telegram, is at the Duquesne, and though the company is not as strong as that of last season it is a good one. Jameson Lee Finney in The Man on the Box, Amelia Ringham in repertoire, Mrs. Plink in Rousersholm, and The Time, the Place and the Girl are all undervalued.

Julia Marlowe began her new play, Gloria, at the Nixons to-night with her new play, Gloria. It is beautifully staged and the supporting company is splendid in the main roles. Olga Nethercole will present The Awakening, Sapho, Adrienne Lecocq, Carmen, and the Submarine and I Pagliacci the following week.

Simple Simon Simple, which failed to attract attention at the Nixons a season or two ago, is at the Bijou and has therefore evidently found its level, judging from the treatment accorded it by the crowd to-day. The company is large and capable and satisfactorily staged. Next week, The Four Mortons in The Big Stick.

The Alvin was well filled to-night, where The Old Homestead commenced its annual engagement of two consecutive weeks, and the advance sale of seats for it is larger than heretofore. William Lawrence plays the chief role, Josh Whitcomb, in an acceptable manner, the balance of the players perform their parts satisfactorily, and the production is a strong feature. Dennis O'Sullivan in Maggie Macbeth follows.

Again The Mayor of Laundham is seen at Blaney's Empire, and was well received to-day by the crowds. Tom Waters is still the chief of the company—a somewhat large, and adequate one—and the place is given a suitable mounting. To be succeeded by William H. Turner in His Terrible Secret.

Vanderbilt is still as potent as ever at the Grand, which had its customary capacity audience to-night, and offers the following varied and lengthy bill: Willard Stone and company, presenting Flander's Furnished Flat, Joseph Hart's Electric Crickets, Staley's Transformation Musical Act, Holden's Mannikins, Greene and Werner, Welch, Mealy and Montrose, Hassan Ben Ali's Arabs, Rialto Comedy Quartet, Irvin Jones, 3 Nightingales, 5 Mac Larens, Alpha Trio, and Deery and Francis. Fred Irwin's Majesties, featuring Cook and Wilson, entertained the large audience at the Gayety to-day. Bowery Burlesques come next. The Academy has the Yankee Doodle Girls this week.

Henry Miller took exception to the criticisms of Chas. M. Gregg, the dramatic editor of the Gazette-Times, last week, of The Great Divide, and the statements of both gentlemen were published in some of the local newspapers—affording interesting reading.

ALBERT S. L. HOWES.

PRODUCING MANAGERS' ASSOCIATION.

The National Association of Theatrical Producing Managers filed a certificate of incorporation with the Secretary of State on Jan. 13. The association is formed to promote friendly relations and for the general welfare of the theatrical producing managers of America. The directors include Henry W. Savage, Charles E. Blaney, Samuel A. Scitner, Jules Murray, Henry B. Harris, Gus Hill, William A. Brady, George C. Tyler, Benjamin F. Roeder, Al. H. Woods, J. W. Jacobs, W. H. Connor, Harry Martell, all of New York; Charles H. Yale, of Philadelphia, and Hollis E. Cooley, of Great Kills, S. I. A routine meeting of directors was held at the Green Room Club last Saturday night. Permanent offices will be opened in the Times Building about Feb. 1, with Hollis E. Cooley, the secretary, in charge.

MAURICE SAMUELSON HURT.

Maurice Samuelson, the well-known theatrical treasurer, who for years was associated with the Fifth Avenue Theatre, and later with the Manhattan Theatre under Harrison Grey Plake's management, met with a serious accident several weeks ago and is now in the Nassau Hospital, at Mineola, L. I. Mr. Samuelson, who was the owner of A. J. Dunbar, tripped on a vine while walking, fell and sustained a fracture of the leg. He is recovering slowly.

Jefferson Hall, at Americana Theatre, this week.

THE LONDON STAGE.

THE WEATHER INTERFERES WITH PLAYGOING AND PLAY PRODUCING.

Beecham Tree's Production of The Mystery of Edwin Drood—Fine Play Writing and Fine Acting—Matthew Brodie Dead—Water Accidents and Promises—Gavin's Gossip.

(Special Correspondence of THE MIRROR.)

LONDON, Jan. 11.—I regret to say that the weather has continued to be woful as well as foolish. It has been woful for all who have had to be out in it, and of course foolish to everything in the show business. Some few theatres with pantomimes, and some variety houses with very big shows, have had excellent houses; some few others of each kind have managed to rub along. But for the most part the theatres and the halls have been all but deserted.

For a day or two the skaters skated and skidded around our local streams and ponds, cutting their double eights and things, but the pleasure of patination (if I may call it so) has been thawed away. Although in many places there was not left enough ice to cut with skates, the weather has been miserably cold when it hasn't been dully wet. It is a thousand pities that such anti-theatrical weather should have prevailed in the first fortnight of the Christmas shows, and it is to be hoped that a change for the better will soon take place.

One deeply interesting event in the theatrical world has kept going those who braved the elements in order to playgo. This was Beecham Tree's fine production of Comyns Carr's adaptation of "The Mystery of Edwin Drood," first given at His Majesty's last Saturday night before an audience which included many of the highest aristocrats, batches of the best scientific and political folk, quite an array of literary "gents," and several renowned (but "resting") actors and actresses. These included Sir Squire and Lady Bancroft, Henry Ainley and his wife, Misses Suzanne Sheldon, Oscar Asche and his wife, Lily Braxton, and E. S. Willard, who notified me at the moment of making that he is just off to Monte Carlo, where I hope he will break the bank—but let that pass.

Since that fateful day (well do I remember it!) when Charles Dickens died suddenly at his desk at Gad's Hill (his pretty place in the lovely county of Kent) there have been many who have attempted to finish, either in fictional or dramatic form, the story which the great master left unfinished on the said desk; I mean, of course, "The Mystery of Edwin Drood." Your Gawain, then a very young but very persistent playgoer, saw spring up within a few months of Dickens' death all sorts of "sequels" and things of that sort. At the outlying and transpontine theatres Drood dramatizations cropped up numerous. Even Dickens' eldest son, Charles (one of my own very early editors), was persuaded to ramp up a "sequel" to his father's unfinished romance. Anon, however, he withdrew it from circulation.

Now, to my thinking, the very difficult task of writing a complete drama around this very incomplete story has been accomplished by Comyns Carr with greater success and certainly with more sensible realism than in any previous Drood drama which I have met. Of course, there are some so-called Dickens worshippers who think it fitting to get on their hind legs and to protest, loftily against any attempt to indicate a finish to this fragment, whether in literary or dramatic form. Personally, I think that it is a brilliant dramatist and ditto literary man such as Carr can ravel out a sequel drama from such unpromising materials as Dickens was able to leave, such a playmaker deserves credit and not contempt. In many respects even Dickens readers, I find, manifest anything but a proper playgoing interest in this venture, for strange as it may seem, a great many of these have never attempted to read "The Mystery of Edwin Drood," giving as their reason that they could not bear to start a story which they knew did not finish. And yet this unfinished tale is well worth perusal, for though it contains several of its author's most glaring faults and mannerisms, yet it also possesses many of his higher literary qualities, especially in the love scenes and in the preliminary sketching of the character of the precursor, John Jasper.

You American friends are (as a body) so much more given to the reading of Dickens (even as you are more regular readers of Shakespeare and the Bible) than we on this side of the stream that I need not enter into any details regarding the Drood story itself. You will all remember that the great problem left unsolved by Dickens was whether the opium eating Jasper really murdered his rival, Edwin Drood, or whether he only intended to do it and did it. Or whether some body else did the deed. Comyns Carr has made a very strong dramatic point (in fact, it was the whole crux of his play) by showing that Jasper did intend to commit the crime but that before he could carry out his intentions he again became so much under the influence of opium that he enacted the dreadful deed in a dream, as it were. On recovering consciousness Jasper finds ready to his hand a story of circumstantial evidence which leads him to believe that he really was Drood's destroyer. This dream and the deductions therefrom form the strongest episodes in the play, and they afford Beecham Tree as Jasper some of the strongest acting opportunities he has ever had. His representation of the "dream murder," as one may call it, is in every detail as impressive and as appalling as was the late Sir Henry Irving's marvelous performance of a similar scene in The Belle of the Amoy, and all our American playgoers know what that means. In many other points and details Beecham Tree is in his finest histrionic form, especially after his early scenes. He is admirably supported by William Harland as Grewgious, Basil Gill as Drood, that ripe comedian and character actor, G. W. Anson, as Durdles; Frank Stanmore as the Deputy; Adrienne Augarde as Rosa Bud, Mrs. Fred Wright, Sr., as Princess Puffer (of the opium patch), and Constance Collier as Helena Landless.

To sum up, I think I may predict with safety that, notwithstanding some few contemptuous notices (N. B.—The Daily News man was most extravagantly standstill and pooh-poohful), Actor-manager Beecham Tree has with The Mystery of Edwin Drood struck a big popular success. In furtherance, however, of his well-known axiom that "a theatrical manager should always be an opportunist," he has preparations well in hand for two new London productions. The first is W. J. Locke's new comedy, The Beloved Vagabond, and the second is a new version of Goethe's Faust, with morsels of Marlowe's—a dramatization prepared by the aforesaid Comyns Carr and poet Stephen Millipip.

I regret to have to record the death of Matthew Brodie, who, although only forty-five years of age, had played leading business in almost every city in the world since he was about eighteen years of age. Up to within two days of his death from acute pneumonia, poor Brodie had been playing Napoleon in a strong dramatic sketch written by Louis Cohen and entitled The Drummer of the 70th. Brodie, who had rather a personal resemblance to the great little Bonaparte, had often played that character in several other dramas, notably in W. W. Kelly's still running seventeen-year-old production, A Royal Divorce.

I am sorry to add that several of our stage players and variety artists seem to be acquiring the motor accident habit. There were four such accidents last week, two of the injured being Alice Lloyd (lately so great a favorite on your side) and Arthur Roberts, who may be described as the Francis Wilson of England, even as F. W. is called here the Arthur Roberts of America. Alice was sent out of hospital pretty quickly, but the eccentric Arthur, who started a new sketch at the Tivoli on Monday, has been since Tuesday shut up at home with a serious scalp wound. From last Tuesday night onward the Roberts sketch, The Sunday by name, has been replaced by a very droll playlet of American manufacture entitled Sixty-one Prospect Street, as presented by your Carl Wilbur and company.

At the Chelsea Palace Roberts' place was taken by Kate Cutler in the Good for Nothing sketch which she recently produced at the London Coliseum.

Some few new plays are looming in the near future. The first of these is Clifton Milton Royle's Wild West drama, The Squaw Man, just renamed The White Man, and to be produced by Lewis Waller to-night at the Lyric. Next Saturday your famous American comedy, The Earl of Featherbed, will give way at the Playhouse to H. V. Esmond's new Irish comedy, The O'Grindles, with Cyril Maude and his wife, Winifred Emery, in the leading parts. A night or two later Norman Roe, our newest and youngest manager, will start a season at the Royalty with a couple of new little plays. Later J. K. Veddrone will at the new Queen's Theatre replace The New York Idea (which is going on tour) with a new bushranger drama written by E. W. Hornung, author of Raffles, and entitled The Stingray.

At the moment of dispatching this epistle I learn that Manager George Edwardes is about to send his Gaiety company to your nation with The Girls of Gottenberg and sundry other Gaiety go-as-you-please Gaiety plays.

In conclusion let me congratulate you on The Mirror Christmas number, which has just made its arrival here and has been highly praised, both journalistically and otherwise.

GAWAIN.

SOCIETY AND THE BULLDOG.

Comedy, in three acts, by Paul Armstrong. Produced at Daly's Theatre Jan. 18. (Paul Armstrong's production.)

"Big Ben" Howe..... Thomas B. Findlay
"Swede" Charley..... Charles Lindholm
"Hustling Hank" Darrell..... W. E. Knibbs
J. Fulton Van Rensselaer..... Alfred Hickman
Genevieve Farley..... Catherine Proctor
Dick Richards..... William Mack
Mrs. Van Rensselaer..... Elita Proctor Otis
Bill Farley..... William Farman
Gels..... Winthrop Chamberlain
Miles..... Marshall Farman
Florence..... Mignon Ozer
John..... Chauncey E. Ward
George..... Harry M. Smith
Miss Purcell..... Leslie Mayo
Miss Miller..... Olive White
Miss Gills..... Beattie Hunter Hight
Miss Westlake..... Florence St. Leonard
Mrs. Westlake..... Hale Hamilton
Lloyd..... Molly Brady
James..... E. S. Willard

Besides assuming the responsibility of authorship, Mr. Armstrong undertook the duties of selecting the actors, designing the scenery and stage managing the production of this play. A very friendly and good-natured audience witnessed the result of his efforts Saturday night. The play was found to be built upon a rather hackneyed theme, to have occasional flashes of humor, moments of very obvious satire, bits of commonplace pathos, and very little consecutive scene or reality. Most of the actors were capable, the scenery was very good and the staging indicated care and understanding.

The first act takes place at a cook shanty in Nevada. Genevieve Farley conducts the establishment and supports her father, Bill Farley, while he hunts for a lost mine. Dick Richards, a young architect from the East, is regaining his health in the mountains. A Mrs. Van Rensselaer, called on the program as "a social derelict," comes West in her private car to buy mines. Bill Farley returns from a prospecting trip in the desert, with specimens of rich ore. He makes a deal with the society woman to introduce his daughter into New York society for a consideration. Mrs. Van Rensselaer fails to buy a mine and starts back East in her private car, taking Dick Richards along, before Genevieve has quite finished telling him the details of the mine. The daughter, Genevieve, is the daughter of the young man, and in no wise interested in the mine. Big Ben Howe, Swede Charley Peterson, Hustling Hank Darrell and J. Fulton Van Rensselaer add color to the act.

The second act occurs a year and a half later in a reception room at Sherry's, New York. Genevieve is having her coming out party under the guidance of Mrs. Van Rensselaer, whose guests include a collection of pseudo-society grifters. Mrs. Lloyd and Dick Richards, Genevieve is told, is a fortune hunter and wanted to have nothing to do with him, in order that J. Fulton Van Rensselaer may have a chance at her. Dick and Mrs. Lloyd discuss the various forms of graft represented by the guests, and Big Ben, Swede Charley, Hustling Hank and Bill Farley have unusual comedy experiences with the waiters. The guests make a butt of poor Genevieve's ignorance until Dick, who has declined her father's offer to marry the girl, comes upon the crowd and calls them names. The last act takes place in Mr. Farley's New York residence, where Dick's reputation is regained. Mr. Farley has experiences with servants and Genevieve is made happy by the man she loves.

Elita Proctor Otis gave an excellent impersonation of the pretending society woman, broadly humorous. Catherine Proctor did all she could with the role of Genevieve, whose only opportunity comes in the second act. William Farman as Bill Farley was very good, especially in the first act, and William Mack played Dick Richards naturally. Alfred Hickman burlesqued the character of J. Fulton Van Rensselaer. Thomas B. Findlay as Big Ben, Charles Lindholm as Swede Charley and W. E. Knibbs as Hustling Hank were all good at characterization, especially in the first act. Winthrop Chamberlain as Gels, a head waiter, was adequate to the part. Molly Brady as Mrs. Lloyd was natural in her acting and played with perfect surety, altogether commendable. The four waiters were all badly played, and the group of false society folks was individually good. In fact, some of the best acting in the play was done by Leslie Mayo, Olive White, Mignon Ozer, Beattie Hunter Hight and Florence St. Leonard. Robert B. Ferguson and Hale Hamilton were satisfactory in small roles. The "building" of the title is the name of the mine.

AN EXPLANATION.

In connection with a report from Cohoes, N. Y., that For Her Father's Sake was not permitted to play at the night performance in that town on Dec. 31, after playing the matinee, E. Lewis West, lately manager of the company writes:

The company opened at Bennington, Vt., on Dec. 26, to good business and gave satisfaction. The leading man, however, was called home by telegram, on account of an accident to his mother, and we arrived at Cohoes on the following day to open at matinee without a leading man. The part was undertaken by a person who had scarcely been in an opera house before, and the company would not have opened at all but that the local manager insisted on it, or that we may for the orchestra. In an evil moment the company went on, but refused to go on at night. The leading man remained next day at the Van Ouyler Opera House, Schenectady, where the company played to a good house and good results, and has been doing so ever since. The members of the company are: James Barbour, J. Morton Stock, Glad Baker, William Hurst, J. M. Coppage, John Sweeney, Annie White, Daisie Wells, Lulu Mae Brown and Emma Leroy. M. M. Pitts and L. M. Vroman are the owners; W. J. Benedict, business manager; James E. Dick, treasurer; E. S. Lewis, advance agent, and Harry Brown, musical director.

MORE KANSAS CITY INDICTMENTS.

On Saturday last the Grand Jury in Kansas City returned 142 more indictments for alleged violations of the Sunday law. One-half of the indictments were against actors, actresses and theatre employees, and the others were against the managers. The usual \$200 bonds were given. Among those who were added to the already long list were Master Gabriel and Violet Dale.

HAROLD A. POWERS STILL ALIVE.

Harold A. Powers, whose death was reported early last December, called at The Mirror office yesterday to announce his recovery. At the time of his alleged death Mr. Powers was very ill in a hospital at Newark, N. J., after an operation for cancer of the stomach. He was released from the hospital only last Friday. Mr. Powers feels sure that the report was untrue, and his personal appearance is altogether contrary to the accepted descriptions of a ghost.

THE STOCK COMPANIES.

Notes of the Activities of Many Organizations and

Personal Gossip.

The stock season at the Baldwin Theatre, Milwaukee, will begin on Jan. 22, when the show will start with Gay Landings, The Right of Way, will be a promising new member of the company. The season will be directed by Sherman Brown.

The Winnipeg Stock company presented Secret Service last week, with George Allen as Captain Thorne. This week Mr. Allison is playing The Charles in Mistress Nell.

Harry C. Browne, lately with the Ouman Stock company at East St. Louis, has joined the Pennsylvania Stock in Philadelphia.

C. J. Flaven has leased the Shubert Theatre, Kansas City, and has organized a permanent stock company to open there on Jan. 22 in The Pride of Jennico. The company will include Frances Neilson, William Roger, John Meisen, Reginald Travers, Frederick Thompson, Royale D'Flayer, Walter Thomas, Robert Merck, Reginald Barker, Bessie Bacon, Margaret Crofton, and Allison Flaver.

Beginning on Dec. 22, Christine Hill, at the Lyceum Theatre, Minneapolis, produced a new Biblical play, At the Foot of the Throne, by Christine Hill and Bertie Armstrong. The play was received with much enthusiasm by patrons of the theatre. The cast was as follows: Jacob, A. Le Roy Pattison; Reuben, Frank Priest; Simon, Earl Simmons; Levi, Mr. Fisher; Judah, George Webb; Issachar, Will Strong; Dan, Charles Franklin; Gad, Hal Lawrence; Zebulun, Arthur Page; Naphtali, Ed Brown; Asher, Peter Clark; Joseph, Walter C. Graves; Benjamin, Ralph Dorsett; King Pharaoh, George Dayde; Potiphar, Harrison Steadman; Cup Bearer, A. Le Roy Pattison; Chief Baker, Mr. Barnes; Prison Keeper, Will Bragg; Tark, Charlie Wentbeck; Limes, George Webb; Rameses, Mr. Fisher; Amen-em-het, Virginia Douglas; Pharaoh's Daughter, Frances Harrison; Asenath, Josephine Rodgers; Thamar, Miss Simmons; Legia, Frances McLeod; Hatan, Aden Higgins; Hanefer, May Clark; Tahomere, Dale Monroe; Theophile, Sadie Lane; Ash-hetep, Little Perkins; Potiphar's Wife, Christine Hill.

The Gardner-Vincent Stock company opened its season at Passaic, N. J., on Dec. 7, with A Soldier of the Empire, playing to capacity. Woman Against Woman followed to good business. The new stock company has already won the confidence of the patrons, and so far is a great success. The roster of the company is as follows: Frank H. Gardner, Claire Vincent, Harry E. Larson, Francis Marion, Walter Ross, Royal Byron, Chester Gillis, Hugh Reicher, John Lawrence, Nell Claire, Beatrice Bertram, and Frances Dhotson.

The Labadie Stock company at Mt. Vernon, N. Y., closed on Jan. 11, and it is understood will be succeeded by moving pictures.

Shreveport, La., is to have a try at permanent stock in the Majestic Theatre, formerly used for vaudeville. The company will be under the management of Burgess and Himmelschein.

A permanent stock company is being organized for Marion, Ill.

The house staff of the Auditorium Theatre, Los Angeles, Cal., includes Sparks H. Barry, manager; Harry W. Alexander, treasurer; William H. Cline, press agent; Jack L. Winn, advertising manager; Dana Hayes, assistant treasurer; J. H. Newman, stage manager; Sedley Brown, stage director. This theatre is the largest in the West, seating about 3,500 people, all concrete, earthquake and fire proof. It holds the record for long run plays of the stock companies in that part of the country, playing The Holy City to nearly 150,000 people in a five-week run with morning matinees. The house plays stock companies, comic operas and grand opera. It has been opened about one and a half years.

May E. Abbey has resigned from the Bowdoin Square Stock in Boston and has returned to the Polk Stock in New Haven.

Charles Balsar's performance of Little Billie in the revival of Trilby at the Chestnut Street Theatre, Philadelphia, by the Orpheum Stock company, was specially commented upon by the press of that city. Mr. Balsar has succeeded in firmly establishing himself with the large audience which fills the theatre daily to witness the productions so well staged by Harry Mackess Webster.

J. May Bennett, late leading man with the Salisbury Stock company, located at the Rapids Theatre, Alexandria, La., has severed his connection with that company and is visiting relatives at Troy, N. Y.

Elid May Jackson began her eighth week as leading woman with the Fulton Stock company, Lincoln, Neb., on Jan. 13, as Fanchon in Fanchon the Cricket. Miss Jackson has been re-engaged for the summer season, opening some time in June.

Ray Martinez, of the Colonial Stock company, is dangerously ill with pneumonia at the St. Charles Hotel, Norfolk, Ohio. His parents, Mr. and Mrs. Raymond Martinez, of Brooklyn, are with him.

Mabel Montgomery opened on January 5 at the Lyric Theatre, New Orleans, as leading woman of the Baldwin-Melville Stock company. She has been especially engaged to play, among other roles, Zaza and Zira, in which she has starred. The Baldwin-Melville company will in future perform only high-class plays. At her opening performance Miss Montgomery was given an ovation, as she played in New Orleans four years ago with the same company, and is well remembered by the patrons.

Arrangements have been completed for a new stock company at Albion, N. Y., to open on Monday, Jan. 27. The second roles will be played by Ruth Holt, formerly with Augustin Daly, Richard Mansfield and Otis Skinner. The ingenue is Florence Lester, last season with Chauncy Olcott, and the character actress is Madeline Howell, an Englishwoman, who has played with Sir Henry Irving and George Alexander. Richard Allen will alternate the leading masculine roles. Scuyler Ladd will have the juveniles, Charles Gay the old men, and Allen Fawcett will manage the stage. Albert Howard will continue as scenic artist. J. Albert Young promises new and attractive plays.

NEW MICHIGAN THEATRE OPENED.

Since the Ingoquo Theatre disaster in Chicago caused the condemning of the old Athens Theatre, Ann Arbor, Mich., has been without a theatre devoted to legitimate drama and high class musical attractions until Wednesday, Jan. 15, when the New Whitney was opened. The house has been constructed by B. C. Whitney at a cost of \$65,000. It has a seating capacity of 1,500, and a stage 60 feet from wall to wall, 61 feet high, 31 feet deep, and having an opening 34 x 28. The theatre decorations are dark red, cream, green and gold. The appointments throughout are up to date. Ambrose Abbott will be the local manager and his staff follows: Clark Thomas, treasurer; Don McIntyre, chief usher; Albert Long, orchestra director; Hiram Cornell, stage carpenter; Claude Kittredge, electrician. The opening attraction, A Knight for a Day, was greeted by a large and enthusiastic house, the play making a distinct hit. The Chicago company, featuring Eddie Redway and Toby Claude, together with the orchestra of fourteen pieces, was taken to Ann Harbor for the occasion.

NEW OKLAHOMA THEATRE.

The new theatre at Alva, Okla., was opened on Jan. 3 with The Isle of Spice. The house has a capacity of 925. The stage is 34 by 54 feet. The theatre is lighted by electricity and heated by steam. Alva has a population of about 5,000, with a good territory to draw from. The house manager is James D. Hanier.

Gertrude Mulland, at Americana Theatre, this week.

PANIC KILLS MANY PERSONS.

The Rhoades Opera House, Boyertown, Pa., was destroyed by fire on Jan. 13, resulting in the death of over 175 persons. The opera house was crowded with members of St. John's Lutheran Sunday School who were attending a benefit given for that church.

There were about 40 persons, all from Boyertown, on the stage, and about 425 persons in the audience when the fire broke out. The entertainment was nearly over, the audience waiting for the curtain to go up on the last part, when something went wrong with the calcium light apparatus at the back of the audience, in charge of H. W. Fischer, of Carlisle, Pa. There was a loud hissing noise, and the audience became uneasy. One of the performers behind the curtain was curious to learn what was causing the noise, and raised the curtain from the floor. In front of the curtain serving as footlights was a tin tank about eight feet long filled with oil. In raising the curtain the performer accidentally turned this tank over, and it fell to the floor within a few inches of the persons in the front row. The Rev. Adam A. Weber, pastor of St. John's Lutheran Church, for the benefit of whose Sunday school the entertainment was being given, tried to pick up the tank with the assistance of others, but before they could do so the oil flowed out and caught fire.

The audience then rose in a body, and all tried to reach the door at once. While the frenzied mass of people were trying to get out the calcium light tank exploded and fire spread over the entire mass of people. The flames, fed by the oil, shot almost to the ceiling of the house. Scores of women and children were trampled upon, and several who escaped being burned to death died after being dragged from the opera house. Several who were in the balcony at the time the explosion occurred jumped from the windows and sustained fractured limbs and skulls. To add to the terror the fire apparatus became disabled and the structure was left entirely to the mercy of the seething flames.

Had the women and children heeded the warning of the cooler heads of the audience the horrible loss of life might have been avoided, but there was the usual panic and stampede which invariably follows such a catastrophe.

It was almost daylight the next day before the flames were extinguished and rescuers were able to enter the ruins to remove the dead.

One hundred and seventy-one bodies have been taken from the ruins. Of these 110 were women and girls and forty-three were men and boys. The sex of the others could not be determined. There are still thirty persons missing, who were probably burned to ashes. It is estimated that nearly 200 persons perished in the fire.

PLAY BROKERS' UNITE.

The American Play Company was incorporated last Thursday in Albany, with a capital stock of \$2,500. Elizabeth Marbury, R. Cooper McGraw, and Archibald Selwyn are the directors. The incorporation is an arrangement to facilitate the handling of plays for stock and other purposes that have already proved successful. Miss Marbury and Selwyn and company will preserve their individuality for the presentation of new plays as heretofore. The organized company will have offices in the Knickerbocker Theatre Building in New York city, and branch offices in Chicago, London, Paris, Berlin and Vienna. The new company begins business with about nine-tenths of the foremost playwrights of the country named on its books. It will be in a position to control the dramas needed for stock purposes throughout the country, a business the royalties of which amounts to nearly \$1,000,000 annually. The new combination intends to conduct a fight against play pirates, not only in cases where its own plays are being pirated, but against play pirates in general. A partial list of the authors for whom the American Play Company will act as agents is as follows: Augustus Thomas, Clyde Fitch, Charles Klein, William Gillette, George M. Cohan, Edwin Milton Royle, Channing Pollock, Rachel Crothers, Margaret Mayo, William Vaughn Moody, Philip Knicker, Leo Ditrichstein, Eugene Presbrey, Winchell Smith, Austin Strong, George Middleton, Edward E. Rose, Frances Hodgson Burnett, F. Marion Crawford, Grace Livingston Furness, Theodore Burt Rayne, Evelyn Greenleaf Sutherland, Beulah Marie Dix, Anna Crawford Fickner, Henry Arthur Jones, Arthur Wing Pinero, George Bernard Shaw, Alfred Sutro, H. V. Esmond, Cosmo Gordon Lennox, Louis N. Parker, Sydney Grandy, Haddon Chambers, Hall Caine, C. M. S. McEllan, Anthony Hope, Jerome K. Jerome, Mrs. Humphry Ward, W. T. Locke, Hubert Henry Davis, Victorien Sardou, Henri Bernstein, and Jean Richepin.

GOSHP.

During a performance at the Lyceum Theatre last Friday night an electric light bulb on a moss covered rope, a part of the scenery, burst and the rope took fire. The audience kept their seats and there was no panic. The stage manager climbed the rope hand over hand until he reached the fire, which he quickly extinguished.

A. H. Woods and Archibald Selwyn left New York last Saturday for Los Angeles. Mr. Selwyn will witness the production of several new plays by the Belasco Theatre Stock company at Los Angeles.

The question of whether there are American dramas was discussed at the meeting of the American Playbrokers last Sunday. Among the speakers were Frank Kerman, Samuel Wendell, John De Witt Warner, and James C. Baylis.

Elinore Marks was taken to Roosevelt Hospital last Tuesday unconscious from inhaling illuminating gas, escaping from a gas stove. She had evidently turned on the gas and neglected to light it. She recovered rapidly after reaching the hospital. Miss Marks has not appeared on the stage for some time, devoting herself to charitable work.

An announcement from the offices of Sangor and Jordan, play brokers, says that Signor Ernesto Novelli has made a contract to produce Heloise Durant Rose's drama, *Dante in the Latin-speaking countries of Europe and in South America*, covering a period of five years. Novelli had intended to produce this drama by an American woman during his recent engagement at the Lyric Theatre.

Professor C. T. Winchester, of Wesleyan University, will deliver a series of three Shakespearean lectures in the Myrtle Room of the Waldorf, the evenings and subjects being as follows: Jan. 31, As You Like It; Feb. 14, Antony and Cleopatra; and March 6, A Winter's Tale.

A special meeting of the Friars is called for Friday evening, Jan. 31, at 11 o'clock, for the purpose of voting definitely on the proposition to be offered by the Ways and Means Committee for the acquisition of a permanent club house.

Yesterday was dramatic day at the Professional Woman's League. Beside Rogov was chairman of the day, and Dr. Emanuel Baruch was the special guest. The programme included Maurice Durand, violinist; Anella Summerville, soprano; Mrs. Frances McConville Nally, reading; Taylor Holmes, monologue; Ida Mille, Bonnie Maude, George Davis, baritone, and Vera Clayton, comedy sketch.

SAID TO THE MIRROR.

GEORGE BROADHURST: "In justice both to my brother and to myself, I desire to state that the author of *The Holy City*, Justice, The Mark Hand and The Plainman is Thomas W. Broadhurst. My brother—not myself—was the play reader for the Mirror, Shubert, and all criticisms and other communications concerning plays submitted to them signed Broadhurst were written by him and not by me."

RICHARD THORNTON: "Your usually accurate columns contained a slight error this week regarding the playing of leading roles with Mrs. Loeble Carter. Will you pardon me if I cut you right in the matter? I have played Mrs. Carter's leading business since she had her own management. This includes both last season and the present. Let me add that I make this correction with Mrs. Carter's full knowledge and approval, and that my business relations with her have been quite the most satisfactory in all my experience."

OBITUARY.

William Austin.

William Austin, known for many years as "Col" Austin and for a long time resident in Boston, died on Jan. 15, at Danbury, Conn., of pneumonia. He had been in failing health for three years.

Mr. Austin was born at Lebanon, Maine, in 1833. He went to Boston at the age of fourteen, and secured employment at the old City Hotel on Brattle Street. He remained there for three years, and last his position as waiter he was promoted to chef. He received his three years' wages after the fire in a lump sum, amounting to over \$100, and immediately deposited it in a savings bank. His next occupation was that of bar tender, and he stuck to it for seven years. He then joined the Boston police force, and was promoted to sergeant. With the money he had saved he opened a hotel in East Boston, and after two years moved to Boston proper, taking the City Hotel for five years.

His theatrical career began in 1879, when he opened Forest Garden, Boston's first open-air theatre. This was successful for two seasons, and then Mr. Austin turned to go south for two years on account of ill health. He returned to Boston in 1882, and opened a dime museum, that he sold a few months later. After this, with R. F. Keith as a partner, he started another place, and sold out to Keith and Bechler. With Frank E. Ross he opened Austin and Ross's Museum on Tremont Street, and remained active in its affairs until 1898, when he disposed of his share and opened a Nickelodeon.

The Palace Theatre succeeded the Nickelodeon, and was very successful. Two years ago he retired from the Palace management and engaged in small amusement enterprises in New England cities. During his career Mr. Austin made and lost several big fortunes. At the time of his death he was without means. He was survived by one daughter, Mrs. Walter Chimes, of Hingham, Mass. The funeral services were held in the chapel at Woodlawn Cemetery.

Edward H. King.

Edward H. King, better known as "Eddie" King, the oldest theatrical trap-drummer in the country, was found dead in his bed at his home, 2105 Fifth Avenue, on Jan. 17. The night before he had been at his post in the orchestra at Wallack's, and he complained to several of his friends of not feeling well, but no one suspected he was seriously ill. For forty years "Eddie" King had played the trap-drum in a different New York orchestra, and he was one of the few remaining figures of the old Harrison and Hart days. He was a drummer boy in the Civil War, having enlisted when the war broke out, and when it ended he went back to his home in Ohio. After a short time he returned to New York and took up his work as a trap-drummer in Tony Pastor's Theatre. He began his work as a trap-drummer in the theatre orchestra at the old Theatre Comique, from there he went to the old Harrison and Hart's, and thence to the Harrison Theatre, where the Herald Square now is. He had been at Wallack's for the last ten years. For thirty years he played the leadership of David Graham, an uncle of Harry Graham, the present leader at Wallack's. Three months ago, on his sixty-fourth birthday, he was given a box at Wallack's, and for the first time in his forty years of work in orchestras he witnessed a performance. He was a very old man, but he was a son, who is assistant bandmaster of the Seventh Regiment, National Guard, New York.

William Francis.

William Francis, senior member and one of the founders of the music publishing firm of Francis, Day and Hunter, died on Jan. 15, at his country home, Hastingdon, near London, of ill health of about two years' duration. He was sixty-four years old, and left a wife, one daughter and six sons, all of whom are in England. Mr. Francis was born in London, and he was a member of the musical firm of Francis, Day and Hunter, which he founded in 1850, under the title of the "Musical, Moore and Burgess' Minstrels." This organization was located in St. James' Hall until that building was destroyed, at which time the musical company was disbanded, and Mr. Francis retired from active business. He was a successful actor and a popular musical artist, his favorite instrument being the piano. He entered the music publishing business in 1877 with his brother, James Francis, and David Day, the object being to publish the songs made popular by the musical comedy, most of which were written by Harry Hunter, who later joined the firm, of whom Mr. Day is now the only survivor. Mr. Francis never appeared on the stage in America, but came here several times on business or pleasure.

M. L. Kinney.

M. L. Kinney, the actor of whose death appeared in last week's Mirror, was born in Danbury, Conn., in 1838. He had been in the theatrical business for the past twenty-seven years. In 1865 he was married to Elizabeth Hughes and since that time he managed his own company, known as the Kinney-Kennedy Co. Last October he joined the Knickerbocker Theatre Co. of New York, with which he was engaged until the company closed in Cincinnati. He immediately left for Michigan, where his wife had joined a company two years before. He remained with her until his death. He was a thirty-year-old actor, a member of B. F. O. E. Lodge of Upper Sandusky, O. He was well known in the profession as a manager and was a clever comedian and character actor. Mr. Kinney leaves his wife and two children to mourn his loss.

Mrs. William Courtright.

Mrs. William Courtright, wife of the former president of the Actors' Society, died at her home in this city on Jan. 16, after a long illness. She was 72 years old, and was cared for by her sister, Mrs. A. E. Davidson. Her end was very peaceful, as she passed away during her sleep. Mrs. Courtright, who was playing in Springfield, Mass., was taken to the hospital on Friday week, where the funeral was held on Saturday. Mrs. Courtright's maiden name was Helen Cross. She was on the stage at the same time and married Mr. Courtright on the stage and after her marriage practically retired from active work in the profession. She is survived by her husband, one son, William, Jr., who is fifteen years of age; a brother, Thomas Cross, of Chicago, and two sisters, Fanny Cross and Mrs. Davidson.

Mrs. Charles J. Stine.

Mrs. Charles J. Stine, professionally known as Ollie Evans, died on January 19 at St. Mark's Hospital, this city, from the effects of an operation. Mr. and Mrs. Stine were known as a very devoted couple and had never been separated since their marriage. They had frequently been offered individual engagements and had always refused them in order to be together. They have been popular for years as vaudeville entertainers in farces at which Mrs. Stine did some capital work both as singer and actress. During her wife's illness Mr. Stine has consented to fill a temporary engagement with Charles E. Evans, replacing Charles H. Rogers, who is the illness of the latter. Mr. Stine is venerated by his audience and has the warm sympathy of a wide circle of friends in his great bereavement.

Jack Bernard.

After an illness of almost two years Jack Bernard, older brother of Sam and Ed Bernard, died in the Riverfront Sanatorium, New York, on Jan. 15. His right name was Jacob Barnett, and he was the eldest son of Benjamin and Charlotte Barnett, of 1433 Madison Avenue, New York city. He was the first of the family to go on the stage. For many years he and his wife, Jennie Bernard, were famous in burlesque companies and in vaudeville houses. Three years ago he was engaged to take his brother Sam's place in The Glee Club, and for a full season he toured the country in the role of the comedian, but he was forty-six years old, and had lost his stage for twenty years, appearing in vaudeville and starting in days originally presented by his brother Sam. His death was held from the home of his parents on Jan. 15.

Charles S. Cox.

Charles Somner Cox died in Baltimore on Jan. 15 of grip. For many years he conducted the old Baltimore Museum. He was sixty-six years old. He went to Baltimore from Lancaster, Pa., and became attached to the museum as a comic artist. The Frodo family were the original owners of the museum, but later it came under the control of John K. Owens, the comedian, and from him the management passed under the control of Mr. Cox. He was very proud of the museum that he had built up, and he was very fond of his family. He was well known among the profession, and numbered as his intimate friends Joseph Jefferson, Mrs. D. P. Rogers, Charles Sumner, Mrs. Edwin Pierret, James W. Wallace, John A. Clark, Charlotte Coleman, and Julia Dean.

Harry La Rue.

Harry La Rue, well-known in vaudeville circles, died suddenly at his home in Williamsbridge, New York city, on Jan. 18, of pneumonia, after a very short illness. The news of his death has been filled with an engagement of Elston. Mr. La Rue, whose name in private life was Lawrence O'Neill, was born in Worcester, Mass., and entered the profession as an actor. He was known for many years as Lee Davidson, and did a very dangerous act, succeeding in descending a spiral incline on a large barrel. A few

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years ago he decided to become a comedian, and produced a sketch called *The Seller and the Horse*, from which he was to be removed with much success. He is survived by his wife, formerly of the Sisters Cushman, and one son.

Mrs. Dora Paige died Friday, Jan. 17, at Lincoln Hospital, New York city, from cancer, after a long illness. She was well known in the profession, having successfully managed her daughter, Mable Paige's business affairs for many years. Mable Paige, two daughters, Amy and Mable Paige, the latter being a well-known Southern star. Mrs. Paige was sixty-two years of age.

Mrs. Walter Lewis died at Atlantic City, N. J., on Jan. 8. Authorities at the hospital were unable to learn the whereabouts of Mr. Lewis, who was known as Emil Hoch. Mrs. Lewis' maiden name was Martin and she came from Baltimore, O. She leaves a child about two or three years old. Some of her property is at the Hotel De Ville awaiting word from her husband.

James Ryder Randall, author of the famous war poem, *Marching Through Georgia*, died at Augusta, Ga., on Jan. 14. He was sixty-six years old. Since the Civil War he has been engaged in newspaper work and for twenty years was editorial writer on the *Aurora*, a Chicago paper.

Charles Sherman, for many years solo "collier" with the Theodore Thomas Orchestra, and at one time committed suicide by shooting at Omaha, Neb., on Jan. 15. He was eighty-two years old.

Charles Sherman, son of Robert and Jane Barrett Sherman, died recently in the twelfth year of his age at the home of his uncle, Dr. A. Lindsay, at 4444 Park Street, Minneapolis, Minn. Death was caused from heart failure.

Holger Henrik Berthelsen, Drachmann, the Danish poet and author, died at Hørsholm, Denmark, on Jan. 12, from an affection of the nerves. He was born in 1843, when he was young he made two visits to the United States.

Lia Felix, sister of Madame Rachel, the famous French actress, who died half a century ago, died in Paris, France, of pneumonia, on Jan. 17. She was seventy-seven years old.

MATTERS OF FACT

Harry Bewley, comedian, invites offers. Mr. Bewley is a capable comedian, both for stock and musical comedy, having made notable success with the Baldwin-Moore company. The Beauty Doctor, and the Majestic Stock company, at Washington, D. C.

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Edgar S. Werner and Company, dealers in and publishers of book plays, have three new plays, *Lit de Royal*, *John Gabriel Borkman*, and *When We Dead Awaken*, in one volume, which will be sent, postpaid, for \$1.

The Little Grey Lady, by Channing Pollock, is especially suitable for high class stock production, and can be had on application of Allen Hammer. There are no stellar roles, only two parts, all of nearly equal importance, and three settings, two of them interiors. The great comments that have been made on the work of Tim Murphy in Frederick Paulding's original American comedy, *Two Men and a Girl*, are of all parts of the country. This is the second of this excellent attraction, and it has been very successful.

THEATRE CARDS

Advertisements in this column are taken at special rates for the accommodation of local theatre managers wishing by publicity to keep their houses before company managers. Charge \$1.75 per square line for thirteen times. Four lines smallest space taken.

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LOS ANGELES.

The Belascons in The Three of Us—The Ferris Company in a New Play—Vaudeville.

Red Feather, with Cherish Simpson, played four performances at the Masco 5-11 to fair houses only. This is the second time the place has been here. Chas. B. Hanford and company gave us three nights 13-15 and then Frank Daniels in The Tattooed Man for the rest of the week.

Raffes, as played at the Burbank 5-11 proved a splendid attraction. A. Byron Beasley was excellent in his characterization of Raffes. Pretty Penny is to be the bill for the coming week.

The Belascon stock company 6-12 appeared in The Three of Us, and captured new laurels. The role of Clem, as handled by Charles Ruggles, left little to be desired. Miss Emmett was good in the part of Ely. Lewis Stone and Harry Ginzler also pleased. Robert Beasley was also cast, but owing to a week's sickness he was unable to appear. Next week, Joseph Galbraith will join the company appearing in The Gilded Fool, and on 21 George W. Barnum will also make his appearance in The Education of Mr. Pips.

Kate Shannon, a new play by Gertrude Nelson Andrews, received its first presentation at the hands of the Ferris Stock Co. at the Auditorium 6-11, pleasing greatly the large audience nightly in evidence. Criticism by the daily papers speaks of the play as remarkable, and having a future because it is human and as a whole compact, graphic and powerful, having as here no villain, and the people genuine men and women.

The Orpheum Road Show is again with us, and even better than ever, containing in its make-up such as Coran, La Gardena, Rodina Cassell, The Tom Jack Trio, Ben Welch, Rene and D'Arville, and several others of merit; it goes without saying that seats have been engaged for two weeks ahead.

Buster Brown is once more at the Grand, and packing the house at every performance. Next week simply Buster.

DON W. CARLTON.

SPRINGFIELD, MASS.

Mark Dora—William Courtleigh's Understudy Plumes—Vaudeville.

There was an awful blizzard at the Court Square from Mark Dora's fascinating appearance in The Morn of March 24 to 4 Under Southern Skies' annual visit 15. Only a Yiddish dramatic co. appeared before for a night. Under Southern Skies seems to be holding a clientele which if not as large as Little Blair Parker's other success, 'Way Down East' is of good proportions. The Kappapere, a local dramatic troupe, came to the Court Square 17, 17, for charity. The time the Place and the Girl returns 18. Nell Burgess begins a week of The County Fair 20 and Tom Jones comes 23.

The Gilmore had Harry Bryant's Extravaganza on the first half of the week and shadowed by Three 16-18.

William Courtleigh, playing Peaches at Poli's, was summoned to New York early Thursday evening by the death of his wife, and Frank Jamison, who plays a minor role in the sketch, had to take his place in the leading part. Joe Deming, monologist on the bill, took Mr. Jamison's part with one rehearsal. Manager Wright had wired for Richard Golden to come on and take the place of the act for the rest of the week, but the new combination went so well Thursday night that he decided to play out the week with Peaches with the impromptu cast.

De Omo Brothers, who are on the Nelson bill, had a death message too, announcing the death of their mother, but too late to reach home for the funeral.

The town has been interested in the efforts of Klaw and Erlanger to oust William Morris from the Nelson on Jan. 13, set for their withdrawal from vaudeville competition with Poli. Mr. Morris was on the spot himself 13 to see that nothing happened. It is understood that Klaw and Erlanger got the theatre for \$4,000 a year, and let Morris have it for \$5,000 and a certain share of the profits. He has had, apparently, an amicable arrangement with Owner Nelson, and says he will hold the fort. This means, of course, that he will have to assume the full rental.

Poli's week 13-18 had William Courtleigh and co. in Peaches, Byers and Hermann, Irving Jones, A. B. D. Girls, Joe Deming, Musical Craigs and Bert Lerz.

The Nelson had Henry E. Dixey and co., giving A Passing Parent half the week and David Garrick the other half, Ed Letell, De Omo Brothers, Casey and Le Clair, Cates and Sundowner, Virginia Grant and Patty Brothers.

EDWIN A. DWIGHT.

PORTLAND, ORE.

James T. Powers—Florence Roberts' New Play—Stock Notes—Vaudeville.

The Blue Moon 5-8 was well received at the Hollis, with James T. Powers in the leading role. Kubelik appeared in recital, two concerts, 9-11. The Man of the Hour week 12-18.

Moving pictures of the Passion Play held the boards at the Marquam 5-7, and was 5-11. Florence Roberts, who finished out the week. Miss Roberts is a prime favorite here, and she was the offering for two nights and then, her new play, was used to finish out the week. The offering of the week in most respects adequate. Thursday, however, being the leading man, and Orlando Daly, Louis Frohne, and Georgia Woodhouse being in the case. Lewis and Lake's Ten Thousand Dollars follows 12-18.

The Baker Theatre co. gave a complete production of Soldiers of Fortune for the week 5-11. Marshall Seymour played the immense lead, Hupe Langham, with a marked degree of cleverness. Miss Russell portrayed the role of Madame Alvarez with much feeling and effectiveness. Austin Webb, as Captain Clay, and Donald Bowles as Captain Stuart, gave their usual good interpretation of their respective roles. James J. Baker, as Burke made a small part prominent; Robert Hamilton as Captain Stuart, Howard Russell had a fine conception of Teddy Leachman; Miss Kent's part, an ungracious one, was well handled. Next week, The Other Girl 12-18.

The Allen Theatre at the Lyric gave a capital presentation of The Transience 6-12, which will be followed by The Land of the Midnight Sun 13-18.

At the Star Theatre the French Stock Co. played to good houses, and the Child of the Slums 6-12. The White Cape follows 13-18.

The annual T. M. A. benefit will take place at the Marquam Grand Theatre Tuesday afternoon, 14, and give promise of being a unique affair.

Calvin Hering and George L. Baker are now in Denver, Colo., looking over their interests in that city.

The vaudeville houses played to the usual good business 6-12. At the Grand the headliners were Preston Kendall and the Gossitt Sisters, the rest of the bill being Jack and Bertha Rich, Brothers De Van, Charles Jacklin and Gertrude Lang, and Joe Thompson.

The Veldt Trio was the feature of the offering at Pantages 6-12. In addition to this were Tim Conran, Bert Page, Fred Bauer, Cecelia and Amata, and the comedy duo of Fred and George.

CLEVELAND.

Robert Mantell in Shakespeare—Vaughan Glaser—The Majestic Stock Company—Notes.

Robert Mantell gave a series of scholarly impersonations of Shakespearean roles at the Euclid Avenue Opera House 13-18, opening in Macbeth. King Lear was probably his finest impersonation, and shows much improvement over last year's rendition of the role. The supporting cast is an exceptionally fine one. Shylock, Hamlet, King John, Brutus, and King Richard III were all given during the engagement. Special care was given the staging of the productions. Marie Dora 20-25.

Vaughan Glaser and his stock co. were seen in All the Comforts of Home at the Colonial Theatre 13-18. A curtain raiser was presented, entitled The Good, which was highly appreciated. Leah Kleesman 20-25.

The stock co. at the Majestic treated its patrons to a fine old melodrama, The Black Flag, 13-18, which proved to be a popular attraction. The Slaves of Russia 20-25.

At the Lyceum Theatre the Four Mortons in a skit called The Big Skit pleased large audiences 13-18. Beulah Forsythe in Lena Rivers 20-25.

Barney Gilmore, who is always a welcome visitor, was at the Cleveland Theatre playing Dullin Dan, the Detective, 13-18. Never Too Late to Mend 20-25.

The Hippodrome continues to be the mecca for the crowds, and the offering is excellent every performance. The olio was especially fine 13-18, containing Mile. D'Eve, Blake's Animal Circus, Tom Brantford, the Willards, and the Golden Gate Quintette. The two big specialties will continue for another week, and the offering for 20-25 will be Ethel Legnani, Sager Midway and Gertrude Cable, the Mariotti Twins, and the Gaudichauds' clown.

WILLIAM CRANTON.

NEW ORLEANS.

Richard Carle—Light Opera at the Garden—Grand Opera—Vaudeville.

Richard Carle and a fair co. appeared at the Tulane Theatre 12-18 in The Spring Chicken. The chorus was in every way attractive. William Collier 19-25.

Little Johnny Jones was the attraction at the Crescent Theatre 13-18. The co. showed ability in interpreting the play. Chockers 19-25.

The Winter Garden Opera co. at the Winter Garden presented The Two Vagabonds 13-18. Maurice D'Arcy and Robert Macaire assumed the roles of the Vagabonds, and Ida Maude made a charming Emile, and left nothing to be desired. Dorothy Maynard, George H. Palmer, and John Warner were very clever in their respective roles. Much credit is due Morgan Dowling, the new manager, for the splendid results achieved in all that appertains to this venture. Success 25.

The Milano Opera co. continues its successful engagement at the French Opera House. Lucia di Lamermoor was the bill 14. Ballo in Maschera 16. La Boheme 18. The co. is meeting with most flattering criticism.

The Baldwin-Melville Stock co. at Blaney's Lyric Theatre put on Knobs of Tennessee 12-18. The usual good work of the co. prevailed, with Theodore Gamble and Mabel Montgomery playing the leads. Loretta Allen, George H. Palmer, and the co. proved exceptionally satisfactory. The Spiders 19-25.

The Christian was presented in an intelligent manner at the Dauphine Theatre 12-18 by the Barry-Burke Stock co. Maurice Freeman and Lillian Rayer played the principal roles admirably. The rest of the cast was competent. Monte Cristo 19-25.

A Contented Woman was the drawing card at the Subert Theatre 13-18. Henrietta Lee in the title role led the bulk of the work capably. Randolph Currie, and Charles P. Morrison acted their parts well. The dancing of Mile. Rago and the singing of Edith Carline and the Thompson Sisters were excellent. Dandy Dixie Minstrels 19-25.

At the St. Charles Orpheum the usual excellent attendance and fair quality of bill are to be found at this house 13-18. The features are: Harry Gilfill, Mosher, Houghton and Mosher, Field and Carlson, Juggling Normans, Handy and Wilson, Four Arcos, Christie Duo, and the kindred.

J. MARSHALL QUINTERO.

SEATTLE.

The Local Symphony Orchestra—Two Successful Stock Companies—Concerts.

At the Moore the Seattle Symphony Orchestra, under the skillful direction of M. Kegrine, gave a concert, matinee 3, which was thoroughly enjoyed by a large audience. The Man of the Hour 5-11, drew matinee and large audience. Loretta Allen in the title-part showed his skill and ability to good advantage. Both Louis Hendricks as Richard Harrison and Felix Haney as James Phelan were accurate and effective in their delineation of the characters. The rest of the cast was competent. The Seattle Symphony Orchestra, matinee 12. Brown of Harvard 13-18.

At the Grand the offering was Arctura 5-11, which pleased audience ranging from small to large. Edw. J. Farrell, who played the lead, and Joseph Green as Henry Canby. The co. is a strong and capable one. The Gingerbread Man 12-18.

At the Seattle Star Hendricks in Tom Jones 5-11 played to matinee and large audience. The co. showed their appreciation of the performance by frequent applause. At the Old Cross Roads 12-18.

At the Loie A. Stranger in a Strange Land 5-11, with Clay Cameron in the title-part, pleased medium audience. In the cast were many of the Loie favorites, who showed their usual skill and ability. Secret Service 12-18 (under the direction of the new manager, T. Daniel Frawley).

At the Alhambra the bill was A Celebrated Case 5-11, which played to small and medium house. Verne Layton as leading man was earnest and gave a creditable delineation. James M. Morton was strong and effective as Count D'Arctur. F. R. Ellis interpreted the role of the doctor with skill and the rest of the support contained some good talent. The Female Detective 12-18.

Kubelik has been engaged to appear with the Seattle Symphony at its concert 12. This celebrated violinist, assisted by Mile. Becher, played a concert, lighted R. O. at Dreamland 13-18, and received an enthusiastic ovation.

The audiences during the past week 5-11 were, for the most part, of the highest quality. The Seattle Opera House continues to be fairly well attended.

BENJAMIN F. MERRIVY.

COLUMBUS.

Plays Held for a Week—Local Conditions Improving—Vaudeville—Gossip.

Columbus theatre managers are certainly getting the habit of one week stands, for we have been treated to not less than a half dozen within the past several months. At the Great Southern week of Jan. 6, was The Man of the Hour, with Orrin Johnson and William Demming, the latter became a great favorite here. Week 12-18 The Lion and the Mouse, with Gertrude Coghlan and Edmund Reese, was successful in every respect.

Anita, the Singing Girl, with Agnes Cameron, a winsome actress with considerable ability, is drawing fair houses at the Lyric Theatre, where she has been three days commencing 13. Just Out of College finished out the week.

The demand for a better class of attractions at the Gaiety met with a prompt response, for in Al. Rover's Big Show, which was a success, and Irwin's Burlesques that followed, have been kind and shoulders above the usual offerings of this kind. Manager Wiswell is to be commended for his stand. Over at Billy Brown's Theatre business is increasing all the time. For the past three or four weeks a sell-out has been the rule.

Harry Shuck is appearing in the place of Chris Richards on the Keith bill this week of 12. He is a very popular local actor, and is securing his share of laughs. Others on the long bill are Carlotta Perry and co., Joseph Hart's Crickets and Willie Weston, who are really the headliners, and the co. Gurnett and Lamb.

Lyman H. Haller is now the treasurer of the Southern Theatre, succeeding Phil Coleman. This is Mr. Haller's first position as a local theatre attaché, and the audience of those that have gathered about him, assume his success.

Charles Bragg is doing splendid work as advertising agent for the Gaiety. Mr. Bragg has been a valuable adjunct to the general local houses, but his present position offers him better opportunity to exercise his originality, which is telling in the work accomplished.

J. R. ALAGUE.

OMAHA.

Jane Corcoran a Pleading Nora—Isabel Irving—Vaudeville.

A Doll's House was presented at the Boyd 10, 11, with Jane Corcoran in the part of Nora. While Miss Corcoran is a leading man, James M. Brophy, both acquitted themselves in the offering, and the success of the entire audience, yet the play was not a popular success. Isabel Irving in The Girl Who Has Everything opened a half week's engagement 13 to a fair house. Both houses having opportunity to see the play are worthy of a better play, and her supporting cast, including Carlotta Perry, who are really the headliners, and the co. Gurnett and Lamb.

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J. R. ALAGUE.

DENVER.

Isabel Irving—Rose Melville Returns—The Baker Stock Company—Vaudeville.

Isabel Irving in The Girl Who Has Everything at the Broadway 6-11 pleased fair business. Marrying Mary 12-18. The College Widow 20-25.

Rose Melville played her usual engagement at the Baker to the usual enormous business. Katheryn Osterman 13-18. Primrose's Minstrels 19-25.

The stock co. at the Baker Theatre gave an excellent production of The Hidden Red, featuring Underwood, Edward Emery, Lillian Andrews, Adele Black, George Blomquist, and the other favorites were well received. Mr. Blomquist will play the leading part in Charley's Aunt next week. William Bernard, who has successfully played the days during the past three weeks, will take Mr. Underwood's part, and the latter takes a much needed rest. George L. Baker, of Portland, Ore., is visiting the co. here.

Nance O'Brien was the hit of the bill at the Orpheum. The bill 13-18 includes Ethel, Adele Black, Maud Hall May, the Ernests Sisters, Corlin and Otto, William Tomblin, and Rowena and Juna.

The Majestic offered Wright Huntington, Five Sultans, Short and Edmundo, Auntie Hendrick, Armstrong and Lovering, Will Davis, and Walter Whitely.

M. A. BELL.

JERSEY CITY.

We Are King—Nellie, the Beautiful Clock Model—Notes.

David Galley and co. opened at the Majestic Theatre Jan. 13-18 in We Are King, to fair patronage. Galley made a specialty of being in a dual role, and was the serious and comic as occasion required. The support was of the best, with Philip White, as the Prime Minister; William A. Carroll as the Baron; John Hewitt as the Captain; William A. Clifford was excellent as the judge keeper and as the procurator; Ruth Gadsby as the Baroness; Maud Shaw as Julie and Grace Hilton as the Princess were fine. The singing and costumes were of the best. The House opened at 20-25.

Nellie, the Beautiful Clock Model, succeeded in crowding the Academy of Music 13-18. An Outlaw's Christmas 20-25. They, the Northblack 27-Feb. 1.

The business at Keith and Proctor's Theatre continues to be capacity at every performance. A very good bill was put on 13-18 by Fred Bond and co. Konorah, the Great Scott, Clark, Bergman and Mahoney, Armstrong and Clark, the Crane Brothers and Kitman's Japs.

The Champagne Girls' Burlesque co. came to the Boston Theatre 13-18, to the usual good patronage. The show is a good one. Young Gurnell and Frank-Paul are an extra sparring number in the olio. W. B. Chapman was excellent as the housekeeper.

The Companions of the Forest traded a theatre party to Martin Somers and his wife, Edith Gray, 17, at the Academy of Music. Both play parts in William J. Newell's new comedy, The Merry Transfer man, died here 14, after an operation for cancer at the hospital. He was a member of Jersey City Lodge No. 24, T. M. A.

Frank Fogarty, the Dublin Minstrel, was a guest of the Elks here 12.

John J. Kenny and Frank Hollis are doing a clever talking and singing act with the Champagne Girls co.

WALTER C. SMITH.

MONTREAL.

Lillian Russell—Thomas E. Shea in Repertoire—Prodigious—Vaudeville.

Lillian Russell appeared at His Majesty's in her new play, Wildfire, 13 to good business. The comedy of the play is bright and snappy. The play was well received.

Thomas E. Shea in Repertoire 13 to good business. The play is a play which deals with the destruction of Pompeii. The co. as a whole give a fair performance, and it is exceedingly well staged, the scenery being a most piece of stage realism. Later in the week Mr. Shea appears in The Bell and Dr. Jekyll and Mr. Hyde, both of which give him much better opportunities. The Four Huntsmen 19-25.

The Four Corners of the Earth drew big audience to the Franco 13-18. It is a good specimen of scenic melodrama and is played by a capable co.

Dumas' Un Pere Prodigue proved a good bill at the National. The many fine chances for scenic effect are made the most of, and the co., as usual, does excellent work.

Bennett's had another attractive bill this week: Will Rogers, Edging Watermelon Trust, Apple's animals, Wilfred Bruns and co., J. Walton, Fredric Brothers, and Burns, all played.

Dreamland Burlesques are at the Royal and is a fairly good attraction. The Earl Sisters, the Liberty Four, and Marion and Fox are the headliners of the olio.

W. A. TREMAYNE.

SALT LAKE CITY.

Marrying Mary at the Salt Lake—The Moore Company—Notes.

Marie Cahill, surrounded by a good co., appeared in Marrying Mary and pleased large audiences at the Salt Lake Theatre 5-8. Dr. Jekyll's Atonia, a little better than on its last visit, played the house 9-11. The orchestra to ceiling one night 5. Alma C. Merrill, Chas. Fraser, Violet Hilton, Marie Wilson, and Edna Hanson, all played. The house was full. Fair business. Frank Daniels 13, 14. Primrose's Minstrels (return date) 15. Land of No 17, 18.

At the Grand Tilly Olsen, the Swedish dialect play, played to good audience 12. A Thoroughbred Tramp 9-11 to fair business. Human Hearts 13-18. Uncle Josh Perkins 14-18.

At the Lyric the Moore Stock co. presented Spectra to wealth all the week to light business, closing their engagement. The stock co., under the management of Edward R. Stanley, opened 11 in The Miller's Daughter, making a good impression. Fanny Hammond, a Utah actress, made a hit in character week.

The Bon Ton has enjoyed good business all the week, presenting the Four Russells, Baby Wanda, the Le Bertus, James Moore, and the moving pictures.

C. R. JOHNSON.

NEWARK.

Mrs. Wigg Comes to Town—Sapho—Blaney's Play Plumes—Vaudeville.

Mrs. Wigg of the Cabbage Patch, with Blanche Chapman as Mrs. Wigg, was presented at the Newark Theatre 13-18. The honors were divided among Knowland, Elythe Sherwood, Virna Odgen, Alice Knowland, Charles Carter and Jacob S. Bailey and King Ruggert. Primrose's Minstrels 20-25. Fifty Miles from Boston 27-Feb. 1.

Katheryn Farrell and co. presented Sapho at the Columbia 12-18.

Another thriller at Blaney's 13-18, called A Race Across the Continent, including Sylvia Carson, Louise Dempsey, Almer Powell, Charles Lloyd and an excellent production, all of which pleased crowded houses.

Hyde's Blue Ribbon Girls Extravaganza co. played to crowded houses at Waldman's Opera House 13-18. 'Williams' Ideals to fair sized audiences at the Empire Theatre 13-18.

Proctor's bill 12-18 was Foster and day. Ethel McDonald, Welch, Francis and co. Eddie Leonard, George Hamilton, Nellie Floride, Six English Nocturns, Guinness and bill good.

GEORGE S. APPELGATE.

TOLEDO.

The Man of the Hour—Wine, Woman and Song—Vaudeville.

The Man of the Hour was the Valentine attraction for the week 13, and the house was packed at every performance with enthusiastic patrons. The offering at the Lyceum Wine, Woman and Song was the best of the week. Business was only fair.

Burt's had The Boy Detective 13-18. Both houses and drew well.

The Arcade management announced that the week of 12 will be the last one in which vaudeville will be played. The future policy of the house will be determined later.

The new bill 13-18, made up of Willard Ount Debut and Brother, Howard and Scott, and Robinson and Ross.

Roble's Kickerockers was the Empire offering, and was decidedly the best of the season so far.

C. M. EDSON.

LETTER LIST.

Avery, Jane, Katharine Angus, Mrs. J. F. Armstrong, Marion Alexander, Josephine Alms, Ella Altman, Carrie Armstrong.

Brown, Sally, Gusie Belcher, Annie M. Berlin, Bertha Eilton, Bertha Dunbar, Florence Bates, Ella Boyne, Viola Hancock, Mrs. Brink, Geraldine Bruce, Myrtle Behrman, Marion Barney, Edna G. Belmont, Fanny F. Burt, Alice Barber, Kittie Bligham, Madeline Buckley, Harrietta Brent, Mary F. Boyce, Sam Roundet.

Cross, Georgia, May Collins, Aline Collin, Emeline Constantine, Mabel R. Ouchler, Lora Clawson, Julia Curtis, Katheryn M. Cooper, Neannette Comstock, May Clifton, Dix Carruthers, Evelyn R. Carter, Georgia Condon, Marion G. Clifton, Ina Claire, Marion Carleton, Marion Cameron, Mrs. E. H. Oshier, Fanchon Campbell, Frances Chase, Florence Cutler, Harrietta Carter, Betty Chapman, Helen Clamont.

Duff, Annie, Ethel Davis, Mabel De Young, Anna Dextre, Louise De Varney, May Drew, Ella Duncan, Dolores Deveraux, Marie Duchene, Amy Dale, Tera Delstone, Dorothy De Mar, Beryl Dora, Vera De Ford, Florence Ellsley, Sunshine Earka, Mabel English, Ethel Edwards.

Fried, Carolyn, Nina Farrington, Linnet Fisher, Beatrice F. Flint, Irene Franklin, Marion Fairfax, Wilhelmina Francis, M. Ella Flint, Beth Franklin, Marion Frances, Ethel R. Ferguson, Pauline Fielding, Juliet Farrish, Frances Field.

Gray, Alice, Marie Gerhardt, Mrs. T. S. Gulse, George Gardner, Marion Goodwin, Viola Grant, Mrs. M. Gray, L. M. Gould, Winfield Gray, Alberta Galls, Grace Goodell.

Howard, Bonnie R., Mattie Herd, Adele Heston.

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Club breakfast.

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Backdoor Garret—Right under the Rafters. It's unique.

Louise Hunter, Irene Hobson, Ethel Harboro, Florence Henry, Nan Hanson, Lillie Hallock, Edie Heat, Madge Hillier, Eucenia Hinder, Mable Lonsdale.

Johnson, Daisy, Ethel Johnson, H. Veronica Jarboe, King, Grace, Edie Kimball, Lillie Kelsey.

Lewis, Annie B., Gusie Layton, Ferns London, Marion Langdon, Mignette La Armetta, Lorraine Lester, Josie Lewis, Oliver Lavina, Marie Lawrence, Rose Lynch, Lora Lieb, Miss Lanthorn, Georgie Langmans, Mrs. Frank Lavigne, Mrs. Alex. Leonard, Caroline Locke, Jodyra Lewis, Mable Lonsdale.

May, Carolyn, Phila May, Mrs. Edward Morgan, Mrs. Jan. Marco, Annette Marshall, Elizabeth Morgan, Mrs. F. M. Mitchell, Mrs. Mortimer Martin, Lillian Madison, Mrs. M. D. Marx, Millie Milton, Beatrice Meade, Fanny Mickey, Tina Marshall, Mather, Florence O. Morgan, Georgia Morrell, Florence Malone, Florence Modena, Selma Marshall, Mrs. Alf. Moulton, Mounten Sisters, Mrs. Geo. Mackay, Frances McHenry, Kate McKee, Mattie S. McCarthy, Mrs. Chas. O. McCarthy.

Novak, Adelaide, Mrs. A. Nollan, Maude Neal, Hortense Nielsen, Amy Newman.

Oakman, Laura.

Patterson, Sara, Anna Plum, Edie Payne, Mrs. Guy B. Post, Jane P. Post, Miriam Peterson, Maude Pleasants, Mattie Pomeroy, Ada V. Peters, Beatrice Peden.

Revere, Eleanor, Helen Roberts, Minnie Root, Virginia Richmond, Freda Rich, Edie S. Russell, Mattie Russell, Mrs. Stuart Robson.

Stanton, Kathryn, Helen Seaton, Mrs. J. Harry Smith, Leona Stephens, Mrs. Joe. R. Sumner, May Stone, Laura Straninger, Carrie Setts, Lillian Schovelin, Victoria Stuart, Lillian Shaw, Mrs. Geo. Schiller, Verne K. Sheridan.

Temple, Olive, Violet Thayer, Cass Tracy, Camille Thomas, Mrs. T. A. Travers, Maudie Tatum, Maude Turner, Beulah Thompson, Grace Tyson, Beatrice Thorne, Clara Throp, Essie Tyro, Irene Timmons.

Von Kesse, Marguerite, Marie Von Elber.

Ward, Anna, Mrs. Wadley, Nora Wilson, Alice Walling, Laura Weston, Edith L. Wilson, Emily Woodman, Anabelle Whitfield, George Wilson, Lillian Wallace, Isabelle Winch, Sadie Williams, Marie Weinright, May Walsh, Marie West, Avis Waterman, Laura Watson.

BERRY, MABEL.

MEN.

Abbott, Frank, R. Lee Allen, Chas. Arling, Robt. Algier, Sydney Algier, Geo. Alexander, W. H. Agnew, A. J. Aylesworth, Chester Amburg, Robt. W. Alexander.

Berman, Jas. M., Dick Barry, Archie Boyd, Archie Bryer, Jas. L. Babin, R. B. Brown, W. B. Brown, Wm. Bonnell, Harry Burdett, Fred R. Bower, Jos. Bright, Joe Belmont, Thos. Burton, Arthur Blackader, Chas. Bryant, G. M. Brown, Edna Burke, Edgar Baum, Eddie F. Bower, Harry Braham, Oliver D. Brown, Chas. E. Brandt, Winfield Blake, Jas. A. Butler, Robt. Burt.

Carroll, Richard, J. C. Clugston, Eddie L. Conrad, Jas. Clenden, J. F. Clark, Geo. Coy, W. Burt O'wright, Chas. Crawford, Oliver Curtis, Walter H. Cluxton, Thos. Carson, Alex. Clark, Chas. Cardon, Jas. Curran, Harry Chasman, Richard Carson, Robt. Campbell, Ray Charles, Jas. W. Clenden, H. A. Calligan, Norbert Cilla, Frank Cushman, Paul Cuperaville, J. H. Cook, Wallace H. Crosby, T. B. Carlsbad, G. E. Colman.

Dupree, Frank, A. G. Delamater, C. Drummond, Arthur Dunn, Harry E. Down, Edward D'Adon, Byron Douglas, Frank J. Deering, Ed Decker, Jim Duncan, Max de Roselli, Frank Dumont, Jas. J. Dunn, Wm. Doyle, Jas. A. Dewey, J. L. C. Davis, Ben F. Decker.

Ellitt, Geo. K., Wm. H. Evans, Thos. Eberts, Geo. J. Ecker, Fred J. Eustis, The Estabrook.

Freeman, Max, W. S

DRAMATIC COMPANIES.

CLEVELAND HARRY R.: North Yakima, Wash., Jan. 24—Indefinite.
 COLUMBIA STOCK: Spokane, Wash., Aug. 27—Indefinite.
 CURTIS: Spokane, Wash.—Indefinite.
 CUTLER (Mrs. E. W.): Richmond, Ind., July 8—Indefinite.
 DALLAS FULLER: Dallas, Tex.—Indefinite.
 DARTY AND SPECK: Philadelphia, Pa.—Indefinite.
 FAMILY: East St. Louis, Ill.—Indefinite.
 FERRIS: Minneapolis, Minn., May 20—Indefinite.
 FERRIS (Sparks M. Berry, mgr.): Los Angeles, Cal.—Indefinite.
 FITZGERALD'S, W. D. STOCK (W. D. Fitzgerald, mgr.): Washington, D. C., Aug. 19—Indefinite.
 FOREPAUGH STOCK: Indianapolis, Ind., Dec. 25—Indefinite.
 FOREPAUGH: Philadelphia, Pa.—Indefinite.
 FRENCH: Portland, Ore.—Indefinite.
 GARRICK STOCK: San Jose, Cal.—Indefinite.
 GERMAN THEATRE: Philadelphia, Pa.—Indefinite.
 GERMAN THEATRE: Cincinnati, O.—Indefinite.
 GORTON STOCK: Tacoma, Wash.—Indefinite.
 HALL, DON C. STOCK: Dayton, O.—Indefinite.
 HAMILTON FLORENCE (Barry and Burke, mgrs.): Fall River, Mass.—Indefinite.
 HOWARD'S THEATRE STOCK: Chicago, Ill.—Indefinite.
 HOWELL, ERNEST: San Francisco, Cal., May 18—Indefinite.
 LAFAYETTE PLAYERS: Detroit, Mich., Aug. 25—Indefinite.
 LABADIE STOCK: Mt. Vernon, N. Y., Dec. 25—Indefinite.
 LAWRENCE, DEL S.: Sacramento, Cal.—Indefinite.
 LIVINGSTON: Cleveland, O., June 24—Indefinite.
 LYCKUM THEATRE (Louis Phillips, mgr.): Brooklyn, N. Y.—Indefinite.
 MACK-LEONE STOCK: Duluth, Minn.—Indefinite.
 MARLOW STOCK: Chicago, Ill.—Indefinite.
 MIDDLETON AND BARNIER: Boston, Mass.—Indefinite.
 MORISCO STOCK: Los Angeles, Cal.—Indefinite.
 NEILSON, MARIE: Fresno, Cal.—Indefinite.
 ORPHEUM STOCK: Philadelphia, Pa., Sept. 16—Indefinite.
 PALMER BROS. STOCK: San Diego, Cal.—Indefinite.
 PANTAGES PLAYERS: Seattle, Wash.—Indefinite.
 PARK THEATRE STOCK: Manchester, N. H.—Indefinite.
 PARRIS THEATRE: Passaic, N. J.—Indefinite.
 PAYTON'S LEE AVENUE (Cora Payton, mgr.): Brooklyn, N. Y., June 27—Indefinite.
 PEOPLE'S STOCK: Chicago, Ill.—Indefinite.
 ROCKWELL: San Diego, Cal.—Indefinite.
 PLAYERS STOCK (Harry M. Hoback, mgr.): Chicago, Ill.—Indefinite.
 PRINCE THEATRE: San Francisco, Cal.—Indefinite.
 RICHMOND'S HARBOR: New York City—Indefinite.
 RAPIDS STOCK (Frank Salisbury, mgr.): Alexandria, La.—Indefinite.
 REDMOND, ED.: San Francisco, Cal.—Indefinite.
 RICHMOND STOCK: St. Louis, Mo.—Indefinite.
 ROYAL ALEXANDRIA STOCK: Toronto, Can.—Indefinite.
 SANFORD'S, WALTER, PLAYERS (No. 3): San Francisco, Cal.—Indefinite.
 SANFORD, WALTER: San Francisco, Cal., Nov. 11—Indefinite.
 SHIRLEY JESSIE: Spokane, Wash.—Indefinite.
 SORBO STOCK (Van East and Thorpe, mgrs.): Esch, Cal.—Indefinite.
 SPENCER, GEORGE: Memphis, Tenn., May 5—Indefinite.
 SPOONER (Mrs. E. S. Spooner, mgr.): New York City Jan. 20—Indefinite.
 STAPFORD STOCK: Frankford, Pa.—Indefinite.
 STAR STOCK: Tacoma, Wash.—Indefinite.
 STOCKWELL-MACGREGOR: Denver, Colo.—Indefinite.
 SUTTON (Dick P. Sutton, mgr.): Butte, Mont.—Indefinite.
 TAYLOR, CHARLES A.: Seattle, Wash.—Indefinite.
 TEXAS GRAND: El Paso, Tex.—Indefinite.
 THIRD AVENUE STOCK: Seattle, Wash.—Indefinite.
 VAUGHAN-GLASSER STOCK: Cleveland, O.—Indefinite.
 WHITE STOCK: Ravenna, Mich., Nov. 4—Indefinite.
 WINNIECO, OW (W. B. Lawrence, mgr.): Winnipeg, Man.—Indefinite.
 WOLF STOCK (J. H. Wolf, mgr.): Wichita, Kan., Sept. 15—Indefinite.

REPERTORY COMPANIES

ADAM GOOD (Eastern: Monte Thompson, mgr.): Glen Falls, N. Y., 20-22, Gloucester 27-Feb. 1.
 ADAM, GOM (Western: Monte Thompson, mgr.): York, Pa., 20-22, Allegheny 27-Feb. 1.
 AMERICAN STOCK (Arthur R. Herbet, mgr.): Madison, Wis., 20-22, Watertown 27-Feb. 1.
 ANGELUS COMEDIAN (Ed. C. Rott, mgr.): Edinboro, Pa., 20-22, Feb. 1.
 AUBREY STOCK (Western: D. Otto Miller, mgr.): Washington, Ill., 20-22, Kansas, Wis., 20-Feb. 1.
 BARKER'S COMEDIAN (Chas. Coleman, mgr.): Geneva, Pa., 20-22, Feb. 1.
 BENNET-MOULTON (Monte Thompson and Moulton, mgrs.): Newburgh, N. Y., 20-22, Middletown, 27-Feb. 1.
 BROADWAY THEATRE STOCK (Eugene Bryant, mgr.): Seattle, Wash., 20-22, Oakville, Kan., 20-Feb. 1.
 BROWN, KIRK (J. T. Macaulay, mgr.): Boston, Pa., 20-22, Lancaster 27-Feb. 1.
 BURGESS, EARL (A. H. Graybill, mgr.): Allentown, Pa., 20-22, Feb. 1.
 BURGESS, EARL (Geo. V. Halliday, mgr.): Lexington, Ky., 20-22, Frankfort 27-Feb. 1.
 BURGESS, EARL (G. G. Hilton, mgr.): St. Catharines, Can., 20-22, Hamilton, Ont., 27-Feb. 1.
 BURGESS, EARL (Fred Gillen, mgr.): Norristown, Pa., 20-22, Feb. 1.
 CARPENTER, FRANKIE (Joe Grady, mgr.): Augusta, Me., 20-22, Haverhill, Mass., 27-Feb. 1.
 CHAFFELL-WINTERHOFF (C. H. Winterhoff, mgr.): Pawnee, Okla., 20-22, Sapulpa 27-28, Kiefer 30-Feb. 1.
 CHASE-LISTER STOCK (Chase-Lister Amos, Co. mgrs.): Wilkes, Minn., 20-22, Mitchell, S. D., 27-Feb. 1.
 CHAUNCEY-KIEFFER (Fred Chauncey, mgr.): Corning, N. Y., 20-22, Oneonta, 27-Feb. 1.
 CHICKER, EDWARD (G. R. Heston, mgr.): Frankfort, Pa., 20-22, Janesville, N. Y., 27-Feb. 1.
 CHESTER D'AMON: Massillon, O., 20-22, Feb. 1.
 CHESTER DE VONDE STOCK (Ed S. Daly, mgr.): Butler, Pa., 20-22, Washington 27-Feb. 1.
 CHICAGO STOCK (Eastern: Chas. H. Rosenbaum, mgr.): Chicago, Ill., 20-22, Feb. 1.
 COLUMBIAN STOCK (Chas. Rosenbaum, mgr.): Vandergrift, Pa., 20-22, Bolivar, O., 27-Feb. 1.
 COOK STOCK (Carl W. Cook, mgr.): Ashland, O., 20-22, Feb. 1.
 COPLAND BROS. (Copland Bros., mgrs.): Bryan, Tex., 20-22, Navasota 27-Feb. 1.
 CORBETT STOCK (John Corbett, mgr.): Rutland, Vt., 20-22, Glen Falls, N. Y., 27-Feb. 1.
 CUTLER (Walter R. Cutler, mgr.): Clarkburg, W. Va., 20-22, Williamsport 27-Feb. 1.
 DEAGON STOCK (H. H. Deagon, mgr.): Keaton, O., 20-22, Van Wert 27-Feb. 1.
 DOUGHERTY STOCK (J. M. Dougherty, mgr.): Webster, N. Y., 20-22, 22-23, Greenvale, Minn., 27-28, Wheaton, 30-Feb. 1.
 DUKHARDT'S IDEALS: Eugene, Ore., 20-22, Feb. 1.
 EDWALL-WINTHOPE (D. B. Edwall, mgr.): Morristown, Tenn., 20-22, West 27-Feb. 1.
 ELLEFORD'S IDEALS (H. J. Elleford, mgr.): Honolulu, H. I.—Indefinite.
 ELMER STOCK (Elmer Moulton, mgr.): Bangor, Me., 20-22, Lewiston 27-Feb. 1.
 EVELY, LORNE (Lorne Elvay, mgr.): Burlington, Vt., 20-22, Feb. 1.
 FENBERG STOCK (No. 1): Geo. M. Fenberg, mgr.: Danbury, Conn., 20-22, Pittsfield, Mass., 27-Feb. 1.
 FENBERG STOCK (No. 2): Geo. M. Fenberg, mgr.: Charlestown, Vt., 20-22, Barre 27-Feb. 1.
 FENBERG STOCK (No. 3): Geo. M. Fenberg, mgr.: Portland, Me., 20-22, Bangor 27-Feb. 1.
 GAGE STOCK (Fred Gage, mgr.): Brockton, Mass., 20-22, Newport, R. I., 27-Feb. 1.
 GIBARD STOCK (Gibard, Inc., 20-22, Feb. 1.
 GRAHAM, FREDERICK: Watertown, N. Y., 20-22, Berkner 27-Feb. 1.
 HARDER-HALL (Eugene J. Hall, mgr.): Oneonta, N. Y., 20-22, Elmira 27-Feb. 1.
 HARRIS-PARKINSON (Robert H. Harris, mgr.): Knoxville, Tenn., 20-22, Feb. 1.
 HARVEY STOCK (Geo. A. Sullivan, mgr.): Portland, Me., 20-22, Bangor 27-Feb. 1.
 HERALD GRIFFIN STOCK (A. L. Fenwick, mgr.): Danvers, N. H., 20-22, Feb. 1.
 HICKMAN-BENNEY (U. A. White, mgr.): Danville, Ill., 20-22, Streator 27-Feb. 1.
 HILL STOCK (Otto A. Hill, mgr.): Princeton, Ky., 20-22, Feb. 1.
 HILLMAN'S IDEAL STOCK (P. P. Hillman, mgr.): Sabatia, Kan., 20-22, Feb. 1.
 HILLMAN, MAY (Geo. Rosenbaum, mgr.): Portland, Me., 20-22, Salem, Mass., 27-Feb. 1.
 HINCHLEY'S IDEALS (Louis A. Hinchley, mgr.): Salisbury, Pa., 20-22, Bridgeport, N. J., 27-Feb. 1.
 HINCHLEY'S IDEALS STOCK (R. F. Hinchley, mgr.): Erie, Pa., 20-22, Akron, O., 27-Feb. 1.
 HINCHLEY'S IDEALS STOCK (A. H. Snyder, mgr.): Danbury, Conn., 20-22, Feb. 1.
 KENNEDY, NELLIE (Felix Burdette, mgr.): Waverly, N. Y., 20-22, Feb. 1.
 KENNEDY PLAYERS (Bills and Nathaniel, mgrs.): New Britain, Conn., 20-22, New London 27-Feb. 1.
 KENTON'S IDEALS (Kent, mgr.): Knoxville, Tenn., 20-22, Feb. 1.
 KNICKERBOCKER STOCK (John R. G. Knickerbocker, mgr.): Biddford, Me., 20-22, Portsmouth, N. H., 27-28, Concord 30-Feb. 1.
 LEIGH DE LACY (George Thompson, mgr.): Northampton, Mass., 20-22, Holyoke 27-Feb. 1.
 LEMLE, ROSEMARIE (Jim Allen, mgr.): Canton, O., 20-22, Feb. 1.
 LOCKER, THE (W. H. Locke, mgr.): Garnett, Kan., 19-24, Madison 20-22.

MANHATTAN THEATRE STOCK (Jack Parsons, mgr.): Lindburg, 20-22, Opera 20-22.
 MARY, MAY BELL (R. W. Maria, mgr.): Ottawa, Can., 15-17, Feb. 1.
 MARY, TOM STOCK: Battle Creek, Mich., 10-23, Lansing 20-22, Flint 27-28, Opera 30-Feb. 1.
 MAXIM AND HIGHT COMEDIANS (J. W. Hight, mgr.): Greenville, N. D., 20-22, Sharon 20-22, Portland 27-28, Hunt 30-Feb. 1.
 McDONALD STOCK (G. W. McDonald, mgr.): Columbus, Kan., 20-22, Feb. 1.
 MITCHELL STOCK (D. T. Mitchell, mgr.): Pittsfield, Mass., 20-22, Feb. 1.
 MURRAY-MACKAY COMEDY (John J. Murray, mgr.): Poughkeepsie, N. Y., 20-22, Poughkeepsie 27-Feb. 1.
 MURRAY, ROSELL (F. H. Murray, mgr.): St. Francis, Mo., 20-22, Feb. 1.
 MYERS, IRVING (W. H. Myers, mgr.): Reading, Pa., 27-Feb. 1.
 MYRLE-HARDER-HALL (R. J. Hall, mgr.): Oneonta, N. Y., 20-22, Elmira 27-Feb. 1.
 MYRLE-HARDER STOCK (Eugene W. H. Harder, mgr.): Salem, Mass., 20-22, Lynn 27-Feb. 1.
 OSMAN STOCK (John Osman, mgr.): Mt. Airy, N. C., 20-22, Feb. 1.
 PASTELLO STOCK (W. A. Pastello, mgr.): Goshop, Can., 20-22, Feb. 1.
 PRICE AND BUTLER (Price and Butler, mgrs.): Mt. Union, Pa., 20-22, Feb. 1.
 ROSE-MASON STOCK (P. C. Rose, mgr.): Ashland, Mich., 20-22, Feb. 1.
 RYAN, DAN (Dan Ryan, mgr.): Lewiston, Me., 20-22, Portland 27-Feb. 1.
 SHERMAN STOCK (Robert Sherman, mgr.): Melrose, Ill., 20-22, Elmhurst, Ill., 27-Feb. 1.
 STERLING DRAMATIC (James Morrow House, mgr.): Ottawa, Ill., 20-22, Feb. 1.
 STULA, WALTER H. (Geo. Roberts, mgr.): Troy, N. Y., 20-22, Geneva 27-Feb. 1.
 TAYLOR (H. Taylor, prop. and mgr.): Holyoke, Mass., 20-22, Stamford, Conn., 27-Feb. 1.
 TURNER, CLARA (Mrs. W. Jackson, mgr.): Norwich, Conn., 20-22, Middletown 27-Feb. 1.
 WALLACE'S THEATRE (Western: Dubinsky Bros., mgrs.): Salt Lake City, Utah, 20-22, Feb. 1.
 WALLACE'S THEATRE (Southern: Dubinsky Bros., mgrs.): Atlanta, Ga.—Indefinite.
 WALLACE'S THEATRE (Northern: Dubinsky Bros., mgrs.): Detroit, Mich.—Indefinite.
 WHITE DRAMATIC (Chas. P. White, mgr.): Hutchinson, Kan., 20-22, Alva, Okla., 27-Feb. 1.
 WILSON STOCK (Fred W. Wilson, mgr.): Derby, Conn., 20-22, Groton 27-Feb. 1.
 WILL'S COMEDY: Guilford, N. C., 20-22, Wilson 20-22, Raleigh 27-28.
 WINNINGER BROS. (O. B. Frank Winninger, mgr.): Bloomington, Ill., 20-22, Feb. 1.
 YANKEE DOODLE STOCK (Wm. De Hollis, mgr.): Oil City, Pa., 20-22, New Castle 27-Feb. 1.

OPERA AND EXTRAVAGANZA

ADORN OPERA: Brooklyn, N. Y., Dec. 20—Indefinite.
 ALASKA (John Cort, mgr.): Fargo, N. D., 21, Grand Forks 21-22, New York City 20-22.
 ALLEN CURTIS MUSICAL (Allen Curtis, mgr.): Peoria, N. M., 21, Midland, Tex., 22, Big Springs 23, Colorado 24, Sweetwater 25, Mabel 26, Abilene 27, Fort Worth 28, Lubbock 29, Amarillo 30, El Paso 31, Houston 1, Dallas 2, San Antonio 3, Austin 4, Corpus Christi 5, Brownsville 6, Galveston 7, Port Arthur 8, Beaumont 9, Houston 10, Galveston 11, Port Arthur 12, Beaumont 13, Houston 14, Galveston 15, Port Arthur 16, Beaumont 17, Houston 18, Galveston 19, Port Arthur 20, Beaumont 21, Houston 22, Galveston 23, Port Arthur 24, Beaumont 25, Houston 26, Galveston 27, Port Arthur 28, Beaumont 29, Houston 30, Galveston 31, Port Arthur 1, Beaumont 2, Houston 3, Galveston 4, Port Arthur 5, Beaumont 6, Houston 7, Galveston 8, Port Arthur 9, Beaumont 10, Houston 11, Galveston 12, Port Arthur 13, Beaumont 14, Houston 15, Galveston 16, Port Arthur 17, Beaumont 18, Houston 19, Galveston 20, Port Arthur 21, Beaumont 22, Houston 23, Galveston 24, Port Arthur 25, Beaumont 26, Houston 27, Galveston 28, Port Arthur 29, Beaumont 30, Houston 31, Galveston 1, Port 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THE VAUDEVILLE STAGE

NEW VAUDEVILLE ACTS.

NOVELTIES IN PLENTY ADD SPICE TO THE REGULAR PROGRAMMES.

Goleman's Dogs and Cats, Charles H. Burke, Pat Touhey and Company, Lucy Weston, Clarence Wilbur and Company, George Whiting and the McIntote Sisters, Louis Agout and Company, Three Danie Sisters, Laura Morris and Company, and Maestro and Oretta Meet with More or Less Favor.

The following new acts were seen in the local theatres last week:

Two Old Favorites Score.

When two comedians of the caliber of Charles H. Burke and Pat Touhey come together in a sketch it is safe to say that good hearty laughs will result, therefore the admirers of these two men were not disappointed when they went to see them at Pastor's in a new skit called "The Birthday Party." Mr. Burke plays a wealthy contractor with a pretty daughter, who is celebrating her birthday, and Mr. Touhey is an old chum with a fancy for the hapless, who drops in during the evening to have a chat. The two men exchange repartee, and the result is a quartet of an hour of genuine fun. Mr. Burke has turned over a new leaf, or, rather, two new leaves, for in his make-up and acting he has toned down to an astonishing degree. The result is a performance that is entirely praiseworthy, and at the finish he held the audience with a few lines of semi-pathos, admirably delivered. Mr. Touhey, both as a comedian and as a singer, filled the bill splendidly. May Touhey danced an Irish reel very neatly, and Harriette Carter was acceptable in the small part of the contractor's daughter. Mr. Burke's "trade-mark," the bench that tips up unexpectedly, was used with the usual amusing results.

Some New England Folks.

Laura Morris, billed as the "Original Cynthia," whatever that may mean, was a special feature at Pastor's, offering a sketch called Cynthia's Visit, in which she was assisted by Miss Deen Hart and Harry Morgan. The scene is laid in Rochester, N. H., and the characters are a young married couple and their aunt. The young people are cast down over the loss of their money through the absconding of the cashier of the village bank, but the aunt brings over her own Christmas dinner and everybody is supposed to be happy. The sketch is poorly put together and the people seemed to be making up their lines as they went along. The old reliable rocking-chair with a spring is used very frequently, but on this occasion it failed to make its usual hit. Miss Morris seemed ill at ease, and most of her attempts at comedy are not enlivening. The two best things in the act are the dancing of Miss Hart and a song by Mr. Morgan. The same three people in an entirely new sketch, rehearsed by a competent stage-manager, might have a chance, but the present offering is very poor indeed.

A Novel Animal Act.

Goleman's dogs and cats made their New York debut at the Hippodrome and scored a decided success in an exceptionally smart performance. The animals have been thoroughly trained and go through their turn in a snappy, cheerful way. One of the best tricks shown is one in which a cat is put to bed, a dog being chained up to guard her. The dog slips his collar, removes the cat and gets into the bed himself. The trainer takes his whip and threatens the dog with a beating, when a smaller dog snatches the whip from his hand. Another stunt that won applause was done by a large and a small dog, the larger one walking on his hind legs and the smaller one running in and out between and around them. A pretty effect was made by the raising aloft of several baskets, in which were cats, and at a given signal a flock of doves circled about the stage and finally perched on the edges of the baskets. The act has many other good features and is one of the best of its class ever shown here.

A Juggling Comedy.

Louise Agout and company had the task of closing the Colonial bill in a sketch called Mile. Foulard, and in spite of the trying position succeeded in making a highly favorable impression. The act is arranged principally for the purpose of allowing Mile. Agout a chance to show her skill and dexterity as a juggler. There is a very slight plot that is taken care of by a maid, a brother and a visitor who is made the butt of some practical jokes. Mile. Agout looks as radiantly beautiful as ever, and her grace and skill as a juggler caused a flood of doves circled about the stage and finally perched on the edges of the baskets. The act has many other good features and is one of the best of its class ever shown here.

Another English Comedienne.

Lucy Weston, a comedienne from England, made her American debut at the New York, offering several songs, some of which have very decided double meanings. It must be recorded that these were the songs that brought the loudest applause, and it was evident that after she had sung "Be Good," which has a refrain with a very nasty line, that the audience hungered for more of the same sort of stuff. Miss Weston is good looking and has a demure way of singing her ditties that makes the "blue" points all the more effective. She dresses elaborately, with a change of costume for each song. Her success in her peculiar line of work was such that she was immediately engaged to open this week in Philadelphia in The Follies of 1907 (though she really is one of the 1908 crop), and vaudeville will hardly see her again this season.

A Schoolroom Sketch.

Clarence Wilbur has been playing in burlesque for years in a schoolroom skit, and last week he showed a new version of it at the 125th Street Theatre. As Patsy and as Mary Jane he introduced the same kind of crude humor that can hardly fail to make a hit with the average audience. The act has been toned down, but it is still very amusing, and Mr. Wilbur scored a success with his absurd antics. The scholars were played by the Six O'Connor Sisters, billed as "Great Britain's Famous Songsters." They did a singing specialty that went extremely well, and were useful throughout the act. Sam Colt played the professor, Charles H. McDonald was a funny janitor, and Emma Scherell was the teacher.

Imported Jugglers

Maestro and Oretta made their first bow to America at the New York. The act consists of juggling by Maestro, who has evidently seen and studied the methods of all the great jugglers of the world, comic and otherwise. He has a few original tricks, however, that are cleverly done, and the act as a whole is excellent. Oretta is a large woman who possesses strength enough to support a billiard table upon which her partner does an effective balancing trick.

Topical Songs and Talk.

George Whiting and the McIntote Sisters were in the bill at the Fifth Avenue. Mr. Whiting

was associated with another act some time ago, but recently formed a trio with the McIntotes, doing a singing and talking act in one that has some happy moments. Mr. Whiting is a business suit that does not show well with the tasteful gowns of his companions, indulges in conversation with the girls, bringing out the points of some well arranged gags. Several songs are introduced, most of which are good, and the act, taken as a whole, is successful if not hilariously amusing.

A Clever Contortionist.

Lily Flexmore, a European contortionist, was among the newcomers at the New York. In addition to her gymnastic work Miss Flexmore contributes songs and dances that are quite well done. As a contortionist she is extremely supple and goes through the usual routine with skill and grace.

Comely and Clever Girls.

In the bill at the New York were the Three Danie Sisters, acrobatic dancers, who are above the average in their line. They dress well, dance cleverly and do a lot of gymnastic work that keeps the act going at a lively pace.

PASTOR'S.

A Very Satisfactory Bill, in Which Comedy and Dancing Predominate.

The Pastor patrons were treated to a bill of even merit last week, with plenty of comedy and an unusual supply of dancing. Charles H. Burke and Pat Touhey were the headliners, and their act is reviewed elsewhere. James Keino and Blanche Leighton have an excellent vehicle in The Lady Burglar, in which both performers have fine opportunities to display their comedy talents. The sketch is full of good business, and the lines, too, are bright and snappy. Wood and Lawson worked hard with their songs and dances, and won liberal applause. Geraldine McCann is a rather smart youngster, and assisted by two men who look as if they might be her father and brother offers a skit called The Bonsters, that introduces some good old-fashioned riddles and some lively stepping. Annie Bernstein, a warm favorite here, let her voice out to the fullest extent and spent part of her time coaxing the audience to join in the chorus of a new song, the words of which were thrown upon the screen. Johnson and Richards, both well known and popular comedy acrobats, were one of the big hits of the week in their gymnastic comedy, The College Boy and the Farmer. When Mr. Johnson gets tired of acrobatics he ought to do well in a "rube" sketch, as he has a good deal of ability as a talking comedian. Others on the bill were Mildred Kenfield and "picks," Two Hardys, Will and Mabel Casper, Leo St. Elmo, Dunn Sisters, and Laura Morris and company, whose act is reviewed in another column.

COLONIAL.

Vesta Victoria and Julius Steger Draw Very Large Audiences.

Business at this house last week was only limited by the capacity of the theatre. The principal drawing cards were Vesta Victoria, who was given a royal welcome back home, after several months in "advanced" vaudeville, and Julius Steger and company in Mr. Steger's playlet, The Fifth Commandment. Miss Victoria sang "Queen of the Jubah Isles," "Goo Goo," and other songs, and revived "Poor John" in response to repeated recalls. Mr. Steger also came in for a big reception, and his absorbingly interesting little play was thoroughly enjoyed. It was presented with the same care as before, and Mr. Steger repeated his strong and convincing portrayal of the man who travels the world seeking his daughter and is finally reunited to her. His song, "Castles in the Air," was well rendered, and the accompaniment was splendidly played by John Romano. Howard Kyle played the father superbly, and Helen Mar-Wilcox was charming as the girl. The Six American Dancers, headed by the Lovensberg Sisters, in an act that will fit in any bill. It is splendidly put on and the dancing is of a superior order. Other familiar acts were by Batty's bears, the Kinsons, Avery and Hart, Steed's Pantomime company, and Reiff Brothers. The Vitagraph closed as usual.

ALHAMBRA.

Mr. Hymack, George Felix and Lydia Barry, and the Karno Company Well Liked.

There were several laughing hits in the big bill provided by Manager Williams, and George Felix and Lydia Barry more than held their own in the contest for favor. Their sketch, The Boy Next Door, is one of the best in vaudeville and is always kept up to the standard. Emily Barry assisted materially in the success achieved. Mr. Hymack, who has a knack of shedding his clothes in a mysterious way and still appearing fully dressed, aroused a good deal of curiosity. Karno's company in A Night in an English Music Hall was as excruciatingly funny as ever, and frequently the audience let out united yells that could be heard a block away. Nellie Wallace sang her little English songs quite cleverly, and Clifton Crawford monologued in his usual finished manner, winding up with a Kipling recitation that brought down the house. The Quaker City Quartette are old-timers, but their act never fails to score. James Dolan and Ida Lemarr were well received in Taking Chances, and Friend and Downing stirred up gales of laughter with their Yiddish jokes. The programme began with the Pernette Brothers, clever clowns, and ended with the vitagraph views.

HAMMERSTEIN SECURES WRIT.

Justice Patterson, presiding Justice of the Appellate Division, on Tuesday last signed a writ prohibiting Justice O'Gorman, of the Supreme Court, from signing any papers directing the revocation of the license of the Victoria Theatre. The writ was granted on the application of William Hammerstein, and acts as a stay until an appeal can be heard from Justice O'Gorman's decision, which was rendered in proceedings to revoke Hammerstein's license, and which resulted in the closing of every theatre in New York for two Sundays. Hammerstein's appeal will be based on the ground that Justice O'Gorman had no right to order the Victoria license revoked until Hammerstein had been tried in the Criminal Court for an alleged violation of the section of the Penal Code that prohibits Sunday performances. The case will come up again in the Appellate Division on Jan. 24.

TO STAR IN THE STAR BOUT.

Ever since The Star Bout was produced the name of the play was the prominent feature of the billing, and Taylor Granville was simply "with" it. The arrangement was changed last week, and Mr. Granville's name is now at the top of the posters and programme matter, the play title taking second place. The piece was put on by Ned Wayburn, whose name figured prominently in connection with it up to the time of the filing of Wayburn's bankruptcy papers, but now the act is claimed by Granville. There is a strong likelihood of legal proceedings in connection with the attraction, which is a big drawing card and a valuable piece of property

THE KEITH AND PROCTOR THEATRES.

Charles E. Evans, Robert Hillard, The Song Birds, and Clarence Wilbur Are Prominent.

Union Square.

Robert Hillard was the headliner, and with the assistance of his competent company gave a very good performance of As a Man Sows, Bobby North was featured in the billing, and his Hebrewisms went well. The Quigley Brothers had a good place and kept the house in roars with their Celtic repartee. Macart's monkeys cut all sorts of shenanigans, and gave the children unalloyed delight. Alfred Keely, assisted by Florence Guise, scored decisively in A Tale of a Turkey, which is a cleverly constructed comedietta by Burton and Brooks. The LaVine-Cimaron Trio, in their absurdity, imagination, were grotesque and lively. Sam Williams sat at the piano and sang and talked entertainingly. James Callahan and Jenny St. George in The Old Neighborhood furnished some good fun and a lot of excellent music. The lesser lights were Melville and Higgins, Kittle Johnson, "The Tennessee Nightingale," Artell and "Helms," Hanson and James, and the La Belles. The pictures were unusually good.

Fifth Avenue.

For the first time in many months the speculators hovered about the door of this house last week, and this in itself was a sure indication that business was extremely good. The return to vaudeville, big programmes and the change of policy at the Twenty-third Street have combined to bring the people to the Fifth Avenue in large numbers. It was indeed a pleasant sight to look around the beautiful building and see it crowded in every corner. The feature of the week was the presentation of The Star Bout, which, with its lively boxing match, makes a very attractive card. Then there was Charles E. Evans, with his irresistibly droll sketch, It's Up to You, William, which kept the audience in roars for half an hour. Mr. Evans scored his accustomed hit, and his supporting company was up to the standard. Owing to the illness of Charles H. Hopper his role of Henry Lewson was played by Charles J. Stine, who was quite equal to his responsibilities. Mr. Stine was perfect in his lines, and played as though he had had the part for the entire season. Eva Tangway, the bouncing, irrepressible bundle of nerves and good-humor, stirred the house to unusual demonstrations with her songs, which she rendered intently. Harry L. Tighe and his Collegians were heartily welcomed and scored in the sketch. Those Happy College Days, by C. H. Fuller. A lot of new business has been introduced in the act. The company includes Loris Scardale, Lacey F. Sampson, William J. Tufts, and Ed. Lindeman. The Seven Mowatts, Otto Brothers, the Baker Troupe of cyclists, and Whiting and the McIntote Sisters, whose act is reviewed elsewhere, were also in the bill.

Fifty-eighth Street.

The engagement of The Song Birds, an unusually pretentious act, proves that the management is giving the East Side people the best that the vaudeville market affords. William Burgess and his associates scored a big hit. Ruth Allen and company made a pleasing impression in We Need the Money, by Charles Kenyon. Clayton Kennedy, and Mattie Rooney in The Happy Medium introduced a lot of snappy comedy and up-to-date songs. Lalla Selbini won admiration with her graceful juggling and cycling as well as by her startling costume. Charles and Fanny Van were very entertaining with their repartee, and Fentelle and Carr in Out Loud Junction; Morris and Penfold, comedians; Morris and Morris, grotesques, and the pictures rounded out a good bill.

125th Street.

James Harrigan juggled words and cigar-boxes with equal skill, and his gobs as well as his dexterity won well merited applause. Adeline Dunlap and Lyster Chambers were seen once more in the thrilling one-act play, The Operator, by Charles Kenyon. Both Miss Dunlap and Mr. Chambers do splendid work and their efforts brought them the warmest sort of appreciation. Lena Maarder and her superb horse gave a fine performance. The Five Madcaps put everybody into good humor and danced spicily and energetically. Leon Rogee imitated instruments with great fidelity, and Louise Henry did her character bit successfully. McCrea and Poole hit bullseyes unerringly, and Watson and Little and the pictures pleased. Clarence Wilbur's sketch is reviewed elsewhere.

NEW YORK.

George Evans Headliner of the Last Bill of "Advanced" Vaudeville.

"Advanced" vaudeville came to an end at this house with the performance on Sunday evening. The final programme contained some good numbers, and was topped by George Evans, who was also in the opening bill last Fall. He had a new song, with a catchy refrain and several new remarks, that won laughs. May Belfort was a special feature, playing a return engagement, and offering "The Babe's Progress," and other songs most successfully. Walt Cantliffe, having found that his best song has been heard here, put on two new ones, evidently written on this side. The Williams, acrobats; Collins and Hart, burlesquers, and the Gaudschmidts have been seen here before, and all were well received. Madge Fox pleased with her songs and dances, which are lively and well executed. The acts of Lucy Weston, Maestro and Oretta, and the Three Danie Sisters are reviewed elsewhere.

HAMMERSTEIN'S VICTORIA.

Hetty King, Hyams and McIntyre, Julian Rose, Johnnie Stanley and Others.

Hetty King made another "farewell" appearance, heading the bill and making her usual mild success. Her little dance is the best feature of her turn. John Hyams and Lella McIntyre scored a solid hit in Two Hundred Wives, in which Miss McIntyre gives her extremely entertaining child imitations and Mr. Hyams some very good comedy work. Laddie Cliff started the week brilliantly, but illness compelled his retirement before the close of the engagement. Johnnie Stanley and the Blonde Typewriters were extremely well liked. The Miles-Stavordale company presented their unique musical specialty, imitating the sound of the human voice in a remarkable way. Julian Rose dwelt at length upon the ups and downs of an aspirant in Yiddish society and secured several good laughs. Brown and Navarro proved extremely entertaining, and the Dollar Troupe, Frostini, and the Vitagraph made up the rest of the bill.

NEW SCHEME IN INDIANA.

W. W. Griggs, Jr., of Indianapolis, has organized what is to be known as the Hoosier State Vaudeville Circuit, his purpose being to give vaudeville performances once each week in six Indiana cities. On Monday night his company will give a performance at Knightstown. Tuesday night in Rushville, Wednesday morning and night in Shelbyville, Thursday night in Franklin, Friday night in Cambridge City, and Saturday morning and night in Connersville, with a change of programme each week. The opening performance was given at Shelbyville last week to fair business.

ROBERT L. DALLY.



Robert L. Dally, whose picture appears above, is one of the headliners this week at Keith and Proctor's 125th Street Theatre, presenting his farce, Fun On a Trolley Car, in which Mr. Dally plays the part of a conductor, assisted by a large company of passengers. Mr. Dally carries a complete comic equipment for his sketch.

THIS WEEK'S ATTRACTIONS.

PASTOR'S.—Gertrude Mansfield and company, Kathryn Milly, Stoddard and Wilson, Sperry and Ray, Birch and Angel, Blampham and Hehr, Hodges and Lauchman, Welch and Earl, Shaw, Bennett and Elliott, Ted and Clara Steele, Tom Voca.

KEITH AND PROCTOR'S FIFTH AVENUE.—A Night on a House Boat, Winston's sea lions, The Star Bout (second week), La Belle Blanche, Clifton Crawford, Frederic Bond and company, Dillon Brothers, Smir and Kessner.

KEITH AND PROCTOR'S UNION SQUARE.—Fossil-Cottrell Troupe, De Haven Sextette, Jack Gardner, Ruth Allen and company, Barry and Hughes, Curdie, Palmer and company, Mr. and Mrs. Voelcker, Clement De Leon, De Vole Trio, Rice and Cady.

KEITH AND PROCTOR'S FIFTY-EIGHTH STREET.—Paradise Alley, Mayme Gehrue and company, Dave Lewis, Callahan and St. George, La Vine-Cimaron Trio, Scott and Whaley, Ethel McDonough.

KEITH AND PROCTOR'S 125TH STREET.—George Evans, Robert Dally and company, Beanie Wynn, Harry Tighe's Collegians, Mr. and Mrs. Gene Hughes, Work and Over, Wilson Brothers, Getrelle.

COLONIAL.—Eva Tangway, Vesta Victoria, Clifton White, Marie Stuart and company, Konorah, Albert Whelan (American debut), Exposition Four, Valoni, Four Dainty Dancers, Ellis-Novell Trio.

ALHAMBRA.—Horace Goldin, Thomas J. Ryan, Mary Richmond and company, Joe Welch and company, Whit Cantliffe, Malde Scott, Blinn, Blinn and Blinn, Alcide Capitaine, Peter Donald and Meta Carson, Little Forrester.

HAMMERSTEIN'S VICTORIA.—May Irwin, Mr. Hymack, Grace Hazard, Nick Long and Idealism Cotton, Stuart Barnes, Waterbury Brothers and Tenny, Caron and Herbert, Bannier and Gaudier, Madame Stollie's horses.

The Burlesque Houses.

DREWY.—The Empire Burlesquers made their first New York appearance of the season and drew large and well pleased houses. The company includes Emma Weston, Imhoff and Curline, Johnson and Buckley and other favorites. The burlesques are well put on, and the company scored a deserved success. This week, Miss New York, Jr.

GOTHAM.—The New Century Girls gave an up-to-date performance that pleased the patrons immensely. This week, the Hollickers.

LONDON.—W. B. Watson's Burlesquers in Krausmeyer's Alley scored a hit with those who like the Watson brand of humor. This week, Tiger Lillies.

MURRAY HILL.—Rice and Barton's Big Gaiety company, headed by Charles Barton, scored a laughing success. This week, The Girl from Happyland.

MINER'S BOWERY.—The Cherry Blossoms put on a bright, gingers entertainment that has many good points. This week, Lady Birds.

MINER'S EIGHTH AVENUE.—The Fay Foster company, including the Marvellous Hilltons, was well received. This week, Williams' Ideals.

HURTIG AND SHANNON'S.—The Boston Belles captured Harlem last week, and drew well. This week, Blue Ribbon Girls.

GRANVILLE-PIERPONT.

It was announced at the Fifth Avenue Theatre on Friday evening last, just before the curtain rose of The Star Bout, that Taylor Granville, the star of the piece, and Laura Pierpont, who plays one of the principal roles, were married secretly on Dec. 27, by Rev. Henry Marsh Warren. It appears that one of the stage hands spoke roughly to Miss Pierpont, and Mr. Granville, in resenting the remarks, let out the carefully guarded secret.

ANOTHER MOTION PICTURE FIRE.

A motion-picture machine in a five-cent theatre at St. Catherine's, Out., exploded on Jan. 14, and the boy operator was severely burned. Fortunately there were few people in the place at the time, and they all escaped without injury. The store in which the pictures were shown was completely gutted, and if the accident had occurred at night hundreds of lives might have been lost, as the exit was very narrow.

CHICAGO HOUSE READY.

The Star and Carter, the new Chicago burlesque house, built for the Columbia Amusement Company by Richard Hyde of the Hyde and Bohman Company, is ready for opening, and the first performance will be given Saturday evening, Jan. 25. The house is located on Madison Street, near Halsted, and is one of the finest in the country, having cost with the ground about \$400,000. The house will be dedicated to the company.

New York 15 West 30th St. New York

VAUDEVILLE.

Blanche Nichols
also in "vaudeville."
—ALAN DALE in *The American*, Oct. 9.

HURSTON
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LAYTON
DEVILLE
Sole direction M. S. BENTHAM.

VE PLAYERS
LYDIA BARRY
and every day—
Next Door."

MAN AND CO.
more's Military Playlet,
T AND THE GIRL"
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Los Angeles, Orpheum, Jan. 20; Salt Lake
City, January 21. From El Paso to Los
Angeles in the first short easy lap we've had
The big steam rolling kids.

BLANCHE DAYNE
son of Mr. Cressy's Four Act Play
E LAWYER
EK AND NOT FIRED YET.

QUICK
Illustrated songs, monologue artist. Send your open time and
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"WHOM IT IS?"
BERTHA MORRELL
In Vaudeville
"The Office Girl"

Taylor Holmes
(Even his swearing is art.—*Dexter Republican*.)

CHAS. (TWO) ALICE
SHRODES
En route McMahon's Watermelon Girls.

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of vaudeville sketches. Author of "Suppering the Press,"
Mr. and Mrs. Gene Hughes' \$1,000 prize sketch. Lewis Mc-
Cord's "Welly Jones' Scoop," Devlin & Elwood's "The Girl
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Sketches from the pen of Horwitz are the
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SKETCHES For Vande-
ville Work.
Generally have one or two on hand.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM—JENNIFER (R. S. Douglas, mgr.): The play "The House of the Seven Gables" is being produced at the Birmingham Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

MOBILE—THEATRE (J. Thompson, mgr.): The play "The House of the Seven Gables" is being produced at the Mobile Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

MONTGOMERY—GRAND (H. Thompson, mgr.): The play "The House of the Seven Gables" is being produced at the Montgomery Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

SHELMA—ACADEMY (Long and Ross, mgr.): The play "The House of the Seven Gables" is being produced at the Shelma Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

ANNISTON—MOBILE STREET (Edgar Dwight Smith, mgr.): The play "The House of the Seven Gables" is being produced at the Anniston Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

HUNTSVILLE—ELK (W. L. Humphrey, mgr.): The play "The House of the Seven Gables" is being produced at the Huntsville Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

DEMOPOLIS—BRASWELL (Smith and Selby, mgr.): The play "The House of the Seven Gables" is being produced at the Demopolis Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

ARIZONA.

PHOENIX—DORRIS OPERA HOUSE (Frank Connelley, mgr.): The play "The House of the Seven Gables" is being produced at the Phoenix Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

TUCSON—OPERA HOUSE (M. Decker, mgr.): The play "The House of the Seven Gables" is being produced at the Tucson Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

ARKANSAS.

LITTLE ROCK—CAPITAL (R. S. Hamilton, mgr.): The play "The House of the Seven Gables" is being produced at the Little Rock Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

SPRINGFIELD—AUDITORIUM (William and Head, mgr.): The play "The House of the Seven Gables" is being produced at the Springfield Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

FAIRBANKS—OPERA HOUSE (G. C. Harrison, mgr.): The play "The House of the Seven Gables" is being produced at the Fairbanks Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

CALIFORNIA.

OAKLAND—MACDONOUGH (C. P. Hall, mgr.): The play "The House of the Seven Gables" is being produced at the Oakland Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

SAN JOSE—VICTORY (Scott and Barton, mgr.): The play "The House of the Seven Gables" is being produced at the San Jose Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

BAKERSFIELD—OPERA HOUSE (W. T. Hays, mgr.): The play "The House of the Seven Gables" is being produced at the Bakersfield Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

SAN BERNARDINO—OPERA HOUSE (Mrs. Martha L. Klinger, mgr.): The play "The House of the Seven Gables" is being produced at the San Bernardino Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

FRESNO—BARTON OPERA HOUSE (Robert G. Barton, mgr.): The play "The House of the Seven Gables" is being produced at the Fresno Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

COLORADO.

BOULDER—CURREN OPERA HOUSE (R. P. Pusey, mgr.): The play "The House of the Seven Gables" is being produced at the Boulder Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

COLORADO SPRINGS—GRAND (H. N. Nye, mgr.): The play "The House of the Seven Gables" is being produced at the Colorado Springs Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

GRAND JUNCTION—PARK OPERA HOUSE (Edwin A. Haskett, mgr.): The play "The House of the Seven Gables" is being produced at the Grand Junction Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

FORT COLLINS—OPERA HOUSE (T. A. Gage, mgr.): The play "The House of the Seven Gables" is being produced at the Fort Collins Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

LA JUNITA—THEATRE (H. H. Bourne, mgr.): The play "The House of the Seven Gables" is being produced at the La Junita Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

GREENSBORO—THEATRE (W. F. Stephens, mgr.): The play "The House of the Seven Gables" is being produced at the Greensboro Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

ASPEN—WHEELER OPERA HOUSE (Edgar Stallard, mgr.): The play "The House of the Seven Gables" is being produced at the Aspen Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

CONNECTICUT.

HARTFORD—PARSONS (H. C. Parsons, mgr.): The play "The House of the Seven Gables" is being produced at the Hartford Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

NEW HAVEN—THEATRE (H. C. Parsons, mgr.): The play "The House of the Seven Gables" is being produced at the New Haven Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

BRIDGEPORT—SMITH (Edward C. Smith, mgr.): The play "The House of the Seven Gables" is being produced at the Bridgeport Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

NEW LONDON—LYCUM (W. J. Jackson, mgr.): The play "The House of the Seven Gables" is being produced at the New London Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

WATERBURY—POLTS (Harry Parsons, mgr.): The play "The House of the Seven Gables" is being produced at the Waterbury Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

SOUTH NORWALK—BOTT'S (H. M. Bott, mgr.): The play "The House of the Seven Gables" is being produced at the South Norwalk Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

MERIDEN—POLI (A. Duffy, mgr.): The play "The House of the Seven Gables" is being produced at the Meriden Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

MIDDLETOWN—MIDDLETON (Henry Russell, mgr.): The play "The House of the Seven Gables" is being produced at the Middletown Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

DANBURY—TAYLOR OPERA HOUSE (F. A. Sheen, mgr.): The play "The House of the Seven Gables" is being produced at the Danbury Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

WILLIAMSBURG—LOOMER OPERA HOUSE (John H. Gray, mgr.): The play "The House of the Seven Gables" is being produced at the Williamsburg Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

PUTNAM—BRADLEY (Jackson Amusement Co., mgr.): The play "The House of the Seven Gables" is being produced at the Putnam Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

DELAWARE.

WILMINGTON—GRAND (J. Leonard Johnson, mgr.): The play "The House of the Seven Gables" is being produced at the Wilmington Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

FLORIDA.

JACKSONVILLE—DIXIE (Hal Mordant, mgr.): The play "The House of the Seven Gables" is being produced at the Jacksonville Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

PENSACOLA—OPERA HOUSE (John M. Coe, mgr.): The play "The House of the Seven Gables" is being produced at the Pensacola Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

ATLANTA—GRAND (H. L. and J. L. De Giv, mgr.): The play "The House of the Seven Gables" is being produced at the Atlanta Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

GEORGIA.

ATLANTA—GRAND (H. L. and J. L. De Giv, mgr.): The play "The House of the Seven Gables" is being produced at the Atlanta Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

SAVANNAH—THEATRE (Fred Webb, mgr.): The play "The House of the Seven Gables" is being produced at the Savannah Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

ALBANY—THEATRE (W. M. Savan, mgr.): The play "The House of the Seven Gables" is being produced at the Albany Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

SPRINGFIELD—CHATTERTON (George W. Chatterton, mgr.): The play "The House of the Seven Gables" is being produced at the Springfield Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

QUINCY—EMPIRE (Chamberlain, Harrington and Co., mgr.): The play "The House of the Seven Gables" is being produced at the Quincy Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

INDIANAPOLIS—EMPIRE (Chamberlain, Harrington and Co., mgr.): The play "The House of the Seven Gables" is being produced at the Indianapolis Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

BLOOMINGTON—GRAND (F. M. Baldwin, mgr.): The play "The House of the Seven Gables" is being produced at the Bloomington Theatre. The play is a success and the audience is large. The play is a success and the audience is large.

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